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to the first century A. D. who was the writer of the Raghava Charita and the later one belonging to the 7th century who was the writer of the Paumachariya. The line of argument would even enable a critic to establish two Kalidasas the earlier one as a writer of some imaginary work designated शाकुन्तल and the later one as a writer of the famous Abhijñanasākuntala. Theories about two writers of the same name require to be based upon two separate works of similar names being actually available with differences in style, expression and method.

3. The occurrence of words like Dināra Surungā and the like which anticipate the influence of the Greek and the Roman civilization on India, can at the most make us disinclined to put a writer (who uses these words) before the beginning of the Christian era. The astronomical data found in the book are very inaccurate and if they are taken as genuine they would be a proof of the ridiculously poor knowledge of astronomy on the part of the author who has felt no hesitation in placing Venus and Mercury at a distance of more than 60° and

120° from the Sun. The descriptions of the seasons, water sports, hells, and amorous gestures have been more or less conventional ones, ever since the time of the earliest Indian epics, and similarity of thought and expression in this matter can never be a criterion for the fixing of the dates of any two writers whose writings show much resemblance in those matters.

4. The work can be said to be old enough on the strength of the language, the grammatical forms and the metres. The peculiar Giti varieties and one or two old metres which are governed by Mātras and not by Gaṇas show that the work belongs to a period immediately after the period of the Agama works.

5. The edition is a handy one and just gives sufficient notes for a beginner. The text has been carefully edited and the edition would be found very useful and stimulating for Ardha-Magadhi Students.

## PREFACE.

The present edition is a selection, from the Paumachariya, of the popular episodes of the victory of Rama over the Mlechchhas and his marriage with Sita.

The editio princeps, relied upon by me, is the one carefully read and prepared for the press by Hermann Jacobi and published at Bhavnagar. I have put forth, in the introduction, my own view besides various other views of different scholars, regarding the date of the work. It is a fruitful and stimulating uncertainty. In the Notes, I have made a judicious use of the valuable suggestions, kindly made to me, by Muni Jivavijayaaji, Diwan Bahadur Keshavlal Dhruva and Prof. K. V. Abhyankar. An attempt has been made to explain some of the technical terms from the traditional point of view. At the end of the Notes, a free translation in English is given to facilitate the clear understanding of the text. I avail myself of this opportunity to express my feelings, of indebtedness to the aforementioned worthies for their highly valuable suggestions. I am highly indebted to Prof. K. V. Abhyankar for writing a critical foreword to this edition.

S. C. Upadhyaya.

# Introduction.

The Authorship and Date of Pauma-chariya-the Oldest Extant Epic (Jaina Version of the Ramayana of Valmiki), in the Jaina-Maharashtri Language.

It is a matter of great regret that Vimalasuri is distressingly reticent in this work regarding his parentage and philosophical and literary leanings. This sort of mysterious silence on the part of many a poet is not an uncommon feature even of the various branches of the Sanskrit Literature. There are some exceptions to this rule. Vikramankadevacharita, Shrikanthacharita, Gaudavaho, Tatvarthadhigamasutra etc. are some of the instances to the point. The account that he has given us at the end of the work, is too meagre to land us on any safe and stable ground. Vimalasuri, according to his Vidyavamsha, was the grand pupil of Rahu, and his immediate preceptor was Vijaya. Vimalasuri belonged to the Nagilavamsha. The colophon describes him as Nagilavamshadinakara. A verse in the last Parva attributes a similar epithet Nagilakulavamshadinakara, to Vijaya. Hence we

will not be much in the wrong if we infer that Vimalasuri belonged to the same Vamsha as that of his teacher. Vijaya is referred to as a teacher of old times, in the Rayamalabhyudaya, of Padmasundara.<sup>1</sup> All the while we have to remember that Vijaya, who is referred to in some of the later works, is not the same as the one of the hoary past. We find some mention of the Nagilavamsha made in the Kalpasutra. There the Sthaviravali says that Arya Vajrasena had four pupils who started different Shakhas after their names.<sup>2</sup> Pandit Lalachandraji has identified this Nagilashakla with the Nagendragachchha. We know that this Gachchha is referred to quite honourably in Literature. Balachandra's Tika on the Vivekamanjari of Ashada, Dharmabhyudayamahakavya, Syadavadamanjari, Shalibhacharita<sup>3</sup> etc are instances to the point. Thus it seems more than probable that Vimalasuri adorned the Nagilavamsha by his birth and he having kept up the Torch of Learning burning, in his family, aptly deserved the epithet-Nagilavamshadinakara.

We now see the way in which the

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1. Dr. Peterson, 3rd Report of the Operations in Search of Sanskrit Mss. 2 Dr. Jacobi, Jaina Sutras. S. B. E. Vols 22 & 45. 3. Dr. Peterson, ibid.

Paumachariya was traditionally preserved before Vimalasuri, (1) First of all Lord Mahavira taught this story to his pupils Indrabhuti and others. Jinavaramuhāo jo attho; Tisalāsuenā bhaniam; Virajinena Rāmachariyam sitham purā; etc. (2) Then Indrabhuti narrated this story to his pupils. Indabhuikahiam; Ākhandalabhuinā kahiam; etc. (3) The story then passed on to the various Acharyas. Āyariyaparamparāgayam savvam; Bhuvō sūhuparamparāe thiyam; etc. (4) In the time of Vimala also the story attracted the minds of others, probably his older or younger contemporaries. Viramahāgayanimmavie magge ajja vi kaikunjarāna gamo etc. Naturally Vimala was also attracted by the theme of unfailing interest. Ahamavi tenam chiya payatto; Vochehhāmi Paumachariyam; Bhanāmi sabuddhisārenam; Raiyam Vimalena; Vimalena kayam; etc. In the text we read that king Shrenika requests often Indrabhuti to continue the narration.

The Rama story by its abiding interest, has impressed peoples of all castes and creeds, in India. The Buddhists have the Dasharatha Jataka and the Jains have their own Ramayana. The Paumachariya, is a

Jaina version of the Valmiki Ramayana. But we have to note that these people have treated this story as a means to an end. They effected changes which would 'serve' as a means of propagation of their own religion. Vimalasuri has fully drawn upon the Valmiki Ramayana but he discards the same as misleading its readers.

### **The Probable Date of Vimalasuri.**

In the last Parva it is said that the Paumachariya was written in the year 530, after the Siddhiprapti of Vira. The traditional date of the Nirvana of Mahavira is 527 B. C. Dr. Jacobi has tried to prove that it took place in the year 467 B. C.<sup>4</sup> Prof. K. P. Jayaswal has, in an article entitled (if my memory serves me right) "The Shaishuraka and the Maurya Chronology and the Date of the Buddha" (contributed to the Journal of the Bihar and Orissa Research Society), tried to prove that it took place in 483 B. C. Strictly following the date of Dr. Jacobi, we arrive at 63 A. D. for Vimala.

Dr. Leumann considered this date to be unassailable. Dr. Winternitz has wholeheartedly supported this date. "As early as in

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4. Dr. Jacobi, *ibid.*



the 2nd half of the 1st century A. D., the Jaina monk Vimalasuri, recast the Rama legend in his Prakrit poem the Paumachariya."<sup>5</sup> Nyayavyakaranatirtha Pandit Haragovinda Das in his Ocean of Prakrit words, says that Vimalasuri wrote the Paumachariya in the 1st century of the Vikrama Era.<sup>6</sup>

Dr. Jacobi doubts the correctness of the date given in the book. "Their oldest Prakrit poem (perhaps of the 3rd century A. D.), the Paumachariya is a Jaina version of the Ramayana."<sup>7</sup> Again the learned Orientalist has in an article, entitled, "Some Ancient Prakrit Works" (contributed to the Modern Review), said that the Paumachariya is the Oldest Prakrit Kavya. Out of the two Kavyas the Padmapurana and the Paumachariya, the latter is older than the former. It gives a verse in which the Planets are referred to by their Greek terms. "Therefore unless the passage which contains these, is a later addition, the book itself may be placed in the third century A. D.,

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5. Dr. Winternitz, G. I. L. Eng. Trans. Vol. 1st, G. Panhit Haragovinda Das Painsuddamahanuvaj 7. Dr. Jacobi, E. R. E. Vol. 7th.

or somewhat later." The language used there is the Jaina Maharashtri. It is written in a "Primitive Prakrit", not yet grammatically refined. It is in easy epic style. Hence we can safely infer that large Epic-Literature in Prakrit—popular Epic Literature was in existence before the time of Vimlasuri and the Paumachariya is only a remnant.<sup>8</sup> Dr. Keith appears to side with Dr. Jacobi when we find him writing as follows. "In the earliest epic in the Jaina Maharashtra known to us, the Paumachariya of Vimlasuri (probably not before A. D. 300),<sup>9</sup> we find the free use of what the Grammarians call the Deshishabdas." Again the learned Doctor in the same book but in another place, writes, "The Paumachariya of Vimalasuri, the oldest Maharashtra (?) epic is not before A. D. 300 and may be much later."<sup>10</sup> Muni Jinavijayaji with whom I discussed this problem, said that the date given in the book can not be relied upon. He has his own doubts regarding the calculations of the various eras, and looking from the point of language he sides with Dr. Jacobi. He has frankly admitted that

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8. Dr. Jacobi, *Modern Review*, Dec 1914. 9. Dr. Keith, *History of Sanskrit Literature*. 10. Dr. Keith, *ibid*,

there are no proofs known to him regarding the priority of Vimalasuri to Ravishena."<sup>11</sup>

Diwan Bahadur Keshavalal Harshadrai Dhruva has raised grave doubts about the date of the Paumachariya. He argues that some Chhandas e.g. Gahini, Sharabha etc. appear to be modern. The use of Sragdhara at the end, the use of Yamaka in Giti, the mention of the author's name at the end of each chapter etc. have not the halo of old and long usage, behind them. The Prakrit is quite modern.<sup>12</sup> He goes on further arguing that as the Paumachariya resembles much the Padmapurana of Ravishena, the former is the borrower and the latter the original writer. If this were true, the date of the Paumachariya would fall somewhere between 600-699 of the Shaka Era, as Udyotana has referred to both of them in the Kuvalayamala. Thus Vimalasuri would be before 777 A. D. Once I was fortunate enough to get an opportunity to discuss this problem personally with him. He told me that this date 530 A. V. should not be relied upon. He drew my attention to the fact that Vimalasuri

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+ 11 Muni Jinavijayaji, *Jaina-Yuga* V. 8 1981-2.

12, D. B. Prof Dhruva. *Jaina-Yuga*. *ibid*.

has mentioned more than twice the traditional preservation of the Ramadevachariya by the generations of the Sadhus that lived after Indrabhuti. Moreover Vimalasuri has said that he had heard the Narayanasiri chariyaim, prior to his composing the Paumachariya. Prof. Dhruva told me that the Rahavachariya preserved by the Sadhus must have been written in 530 A. V, by a Sadhu whose name might have been Vimala.

Pandit Nathurama Premi has tried to prove that Ravishena is the borrower, he having tried to Sanskritise the Prakrit poem of Vimala. As regards the date he has also some doubts.<sup>13</sup>

My own view, ripened into a conviction after twice reading the whole of the Paumachariya, and minutely studying the opinions of the aforementioned worthies, is as follows.

In the end we find

“Pancheva ya vâsasayâ dusamâe tisavarisâsamjuttâ.

Vire siddhimuvagaye tao nibaddham imam chariyam.” Even if one disagrees with Prof. Dhruva in his ingenious suggestion, there are still some points which force us

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13. Pandit Premiji, Jaina-Yuga, ibid.

to discard the date given by Vimalasuri. In the text proper we find the word Surunga also Suranga, used four times, in the sense of an under-ground passage. Dr Keith is of the opinion that India borrowed this word from the Greek word Syrinx, after the Greek invasions. This, in his opinion, must have occurred not until after the Christian Era. Again we come across the word Dinara, Latin word Dinarus. The use of this word points definitely to a time after the Christian Era.<sup>14</sup> It denotes a golden coin. A Dinara is equal, in value to 42 Karshika Panas. Dinaras were first introduced into India, by the Indo-Scythian kings.<sup>15</sup> We also come across the word Maukhari in this book. Now this word has come into vogue after the wellknown Maukhari Dynasty. The poet Vishakhadatta was favoured by these kings and Bana refers to them in the Kadambari. Bana's Royal Patron was in close contact with some of those kings.<sup>16</sup> At the end of the work Vimala is said to be a Purvadhara. According to the Jaina tradition we see in the Nandisutra

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+ 14 Dr. Keith *ibid.* 15. Dr. Buhler, *Dashakumara-charitam*. Vol 1st. 16. Prof Fleet, *Corpus Inscriptionum Indicarum* Vol 3rd.

that Sthulabhadra was the last Chaturdasha-purvadhara. Now we have to note that the Jaina tradition does not know of the Trayodashapurvadhara or Dvadasha or Ekdasha Purvadhara. This has been made clear in the Avachuri to the Oghaniryukti. Nandisutra says :that after Mahagiri and Suhastin down to Vajra, there were Dasha-purvadharas. After them the knowledge of the Purvas began to decrease. Anuyogadvara speaks of the Navapurvadharas. "In the time of Devarddhi only one Purva remained."<sup>17</sup> "According to Shantichandra on Up 6th the Ditthivaa was entirely lost-vyuchhinna-1000 years after Vira."<sup>18</sup> In none of the above-quoted books we find the name of Vimalasuri. We come across the horoscope of Hanuman. The terms used there show great acquaintance with the Greek Astronomy. Dr. Jacobi holds that the Greek influence cannot be dated earlier than the 4th century A. D. Prof Fleet has supported the Date put forth by Dr. Jacobi.<sup>19</sup> But Dr. Winternitz is of the opinion that the solar zodiac was probably not introduced into

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17. Dr. Klatt, Indian Antiquary. Vol 11. 18. Dr. Weber, Sacred Literature of the Jaiuas. + 19. Dr. Keith, *ibid*.

India, until the 1st century A. D. with the doctrines of the Greek astronomers.<sup>20</sup> Now we know that it was a common practice with Indian writers to use one test word Anka in their works. Kirata has the word Lakshmi, Shishu has the word Shri, Naishadha has the word Ananda, Dharmabhyudaya has the word Mokshalakshmi, and last but not the least, Haribhadrasuri, is fond of using the word Viraha in his works. But as against, this we have to note that in the Paumachariya we find the very name of the author used in the ending verse of each of the chapters. This has not transpired quite fortuitously. The author has deliberately introduced the word. In doing so he has differed, rather revolted, from the general practice. So early as the year 1884 A. D, Dr. Peterson thought it more than probable that Vimala the author of the Prashnottaramala, was the same as that of the Paumachariya. He placed the Prashnottaramala before the Hitopadesha on the ground that a verse in the latter is merely a quotation while the same is in its proper place in the former.<sup>21</sup> This matter has already attracted the attention of the scholars and

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20 Dr. Winternitz, *ibid.* 21. Dr. Peterson, *ibid.*

Weber and Haraprasada Shastri have written on the same. The Prashnottaramala which is published in the Kavyamala series, ends in a verse which says that Vimala the Guru of the White-clothed, wrote that poem: "Sitapata guruna Vimalena" etc. Now the varia lectio for the same verse says that king Amoghavarsha wrote that poem. Now it may be that originally Vimala might have written it and then he might have dedicated it to his royal patron. Or it might be that he might be another Vimala. Or it might be that the king himself was the author of that poem, as we find some verses credited to him in the anthologies. Now if we look to history we see that this king flourished in 815-877 A. D.<sup>22</sup> Hence we can say with definiteness that Vimalasuri the author of the Paumachariya must be a different person from Vimala or Amoghavarsha of the Prashnottaramala. This will be quite clear from the following facts. Scholars have assigned the Padmapurana to 600 year of the Shaka Era, the Kuvalayamala to 699 and Harivamsha to 705 of the same Era.<sup>23</sup> Now we see that Udyotana has referred to both of these

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+ 22. Smith, Early history of India. 23. Dr. Farquhar, Outlines of Religious Literature of India.



authors and consequently Vimalasuri can not be later than 777 A. D. I have come across a copy of Prashnottaramala which reads in the beginning "Shri Shankarananda pranita" It is accompanied by a Tika by Ramachandrabhattacha. It has only 83 verses. The ending verse of the Km Series is not found here.<sup>24</sup> These points show that we can not accept the date 530. A. V. as given by Vimalasuri. Now I shall marshal forth my other points of evidence (in furtherance of my attempt to prove a late date for the author of the Paumachariya.), which I have gathered from the influence of other poets and writers on Vimalasuri.

The Paumachariya knows the Mahabharata as it can be inferred from the various weapons Tamasa, Agneya, etc and other Vidyas. It knows the marble palace in which the entrants could be deceived by the emerald flooring. It knows of the incident of Draupadi-vastraharana. More-over there is actually a reference to the Mahabharata and the Ramayana. There is no doubt as to his borrowing the main incidents from the Ramayana. It seems that he knew the

Manusmriti as there are some sentences in it which appear to be quotations. He is not unacquainted with the Arthashastra of Kautilya. He knows more of the flora and fauna of India than Kautilya. Going to the Jain Sacred Canon we see a quotation in the Paumachariya, from the Gnataadharmakathangasutra. The descriptions of the Abhisheka of Ravana are based on those in the above-quoted Anga. The descriptions of the Hells have their originals in other Angas of the same Canon.

Here I want to bring to the notice of those that are interested in this topic that the date 530 A. V. can not be accepted by me on the following additional proof. Prof Cowell has in his introduction to the Buddhacharita, said that the description of the nightly seraglio scene (5; 9 11), in the Ramayana, is an imitation of the description in Ashvagoshā's Budhacharita (5; 47). In the Ramayana it is an unnecessary, embellishment of a later interpolater. We find the same thing in the Paumachariya and it is apparently out of place there. Again the narrative that follows the fulfilment of the mission of Hanuman in the Ramayana, has been proved to

be spurious, indisputably, by Jacobi. We find the same thing in the Paumachariya. Dr. Winternitz has observed "It is probable that the Ramayana had its present extent and contents as early as towards the close of the 2nd century. A. D."<sup>25</sup>

Now when this is the case with the interpolations in the Ramayana, we cannot accept the date 530 A. V. (i. e. the year 3 A. D according to the tradition or 64 A. D. according to the Researches of Dr. Jacobi) for the Paumachariya, due to the same reasons. They have got no bearing on the point at issue in the chapters in which they occur and hence they, together with the whole text, must be assigned to a date later than 2nd century. A. D.

Then going to the dramatists and poets we find that Vimalasuri was much influenced by them. The descriptions of the various seasons in our text have their original in the famous Cycle of Seasons. The longings of the wife of Hanuman are a faint imitation of the love-lorn pair in the Cloud Messenger. The Vidyadhara Kanyas practising penances are a faint echo of the attempts of Uma to propitiate Shiva. The Svayam-

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<sup>25</sup>. Dr. Winternitz, *ibid*.

varas of Sita, Kaikeyi, and others stand dwarfed before the poetic heights achieved by Kalidasa in *Indumatisvayamvara*. The description of Sita is a feeble imitation of the famous verse "Tanvi shyma etc." The laments of the wives of Ravana, at the time of his death pale into insignificance before the touchingly pathetic laments of Rati for Cupid. The bewailing of the loss of Sita by Rama has its predecessors in the ravings of the lovesick Pururavas and the incomparable Ajavilapa. The *Digvijaya* of Lava and Kusha has its background in that of Raghu. Ashvagoshā also exercised great influence on Vimalasuri. In the of entry Ravana in Lanka, in that of Lava and Kusha in Sāketa, and in that of the army of Rama in Lanka and the consequent movement of the ladies, we find Vimalasuri imitating his worthy predecessors. The description of the amours at night has its originals in the magnum opus of the court poet of Kanishka. The sorrows and misgivings of Rama, for Sita, consequent to her renunciation, are an insipid imitation of the laments of Yashodhara for the sufferings of Prince, in the new life of hardships. In the general satisfaction of the people on the marriages of Kaikeyi with Dasharatha, and

those of Mandakini and Chandramukhi with Lava and Kusha respectively, we find a faint echo of the same in the marriage of Sundara with Nanda.

Many incidents in the recently found Kundamala can be easily compared with many such incidents in the Paumachariya. Vimalasuri has given beautiful description of the amorous dalliance of the Thousand-eyed King, with his sweethearts in the water. One is tempted to institute a comparison between this on the one hand and the famous ones in the Shishu. Kirata etc.

The Janakiharana of Kumaradasa has exercised great influence over Vimalasuri, particularly the Sambhogavarnana and the Udyanakridavarnana, Sargas.

Bana has beautifully described the return of Chandrapida from the school, and the consequent eagerness of the fair ladies thronging in the windows to feast their eyes upon the beautiful Prince. We see that this has been cleverly and beautifully imitated by our Vimalasuri. The laments of the wives of Ravana and those of Lakshmana, when he swooned, remind us of the pathetic strains of the unfortunate love-sick Mahashveta, for Pundarika.

From all these points, what we gather is this, that Bana's date, about 620 A. D., may be the terminus a quo for the date of the Paumachariya and Udyotana's time 777 A. D., may be the terminus ad quem for Vimalasuri. He has antedated his work and called himself a Purvadhara. Prof Dhruva has come to similar conclusion regarding the terminus ad quem of Vimalasuri, by working on quite different lines. I am pleased to note that I have arrived at a date for the Paumachariya, which has a strong and unexpected support of a veteran scholar of Gujarat.

### विमलसूरि as a Poet. Appreciation.

However shadowed and dwarfed he may be before the gigantic genius of कालिदास we must give him credit for some beautiful attempts on his part to attain those enviable heights in his flights of poetical imagination.

विमलसूरि is at his best in simple and yet elegant descriptions. His style at its best has a calm dignity which is certainly attractive, while he excels also in the observation and record of the beauties of Nature and of the maidens.

We find some beautiful descriptions of mountains कैलास, मेरु etc.

घगनिवह तक्षण तरुवर कुमुमालि निलीग गुमुगुमायारं ।

निज्जर वहन्त निम्मलसलिलोहृष्कुसियवरकडयं ॥

गरुड वर किन्नरोरग किंपुरिससमूहचडियणसो ।

तियस बहुमहुर मम्मग गन्धव्यागोय सच्चदिसो ॥

etc. etc.

The rivers e. g. the Narmada and the Ganges are also beautifully described by the poet.

कच्छद् मयरकराहयदूरसमुच्छलियमच्छविच्छाहा ।

कच्छद् तरङ्गरहन्तफेगपरिवहियावयवा ॥

गयजूहसमायहियविसमसमुज्वेलरुमलसंधायं ।

संधायजलावूरियनिज्जरणसरन्तसदालं ॥

etc. etc.

He does not leave out the ocean. Even the dense forest is also described by him.

सरमुत्तासिय वगयर-गोमाऊर सियमीम सद्दाले ।

खर फरुस चण्डवाण अन्नोन्नानीद दुमगहणे ॥

etc.

The various seasons also find a place in the descriptions of Nature in this book. The winter as usual brings the lovers more close; and the Spring brings new joy and life to the people.

अङ्गोल्लतिकखणक्खा मल्लियणयणा असोयदलजीहो ।  
 कुरवयकरालदसणा सहयारसुकेसरारुणिओ ॥  
 कुसुमरयपिञ्जरङ्गो अइमुत्तल्यासमूसियकरगो ।  
 पत्तो वसन्तसीहा गयवइयाणं भयं देन्तो ॥

The description of सीतर is heaped up with epithets.

वरकमलपत्तनयणा कोमुइयरयणियरसरिसमुहसोहा ।  
 कुन्ददलसरिसदसणा दाडिमफुल्लाहरच्छाया ॥  
 रत्तुप्पलसमचलगा कोमुइयरयणियर किरणसंधाया ।  
 ओहासिउं व नज्जइ रयणियरं चेव कन्तीए ॥

Goddesses and Gods are equally well described. He can paint excellent erotic word-pictures.

एक्का तच्छवरतणू धणजुयलं अंसुएण ज्ञायन्ती ।  
 अवहरिय उत्तरिज्जा सहसत्ति जले अह निवुट्ठा ॥  
 इन्दीवरदलनयणा धेतुं इन्दीवरं हणइ अन्ना ।  
 अन्नाए सावि तुरियं आहम्मइ सहस्सवत्तेहिं ॥

There is no artificiality about this and it is quite natural.

There is the other side also of the descriptive power of the poet. He can equally well depict the horrors of the hell and the most sanguinary battles and desolated places. He indulges in the details of the



descriptions of the hell. We shudder and experience a feeling of horror and horripilation when we read them. They present a ghastly spectacle of bloodshed. The burning place of the dead fills us with awe and fear. All this goes to show that he had had the makings of a great poet in him.

Some of his comparisons are worthy of note. The world is described as a big ocean.

दुःखसलिलावगाढे कसायगाहुकडे भवावत्ते ।

घणदोग्गइविच्चीए जरमरणकिलेसकट्टोले ॥

etc.

Again it is described as a great river; and oncemore as forest.

ज्ञाणाणिलोहणं विविहेतविन्यजं महेन्तजलिणं ।

नाणाणेलेणं राहव तुमेणं जम्माडवी दट्ठा ॥

Again it is described as a lake.

अह ते तुरउट्टोरे बहुमडमयेरे सुसत्थकमलवणे ।

लोलायन्ति जहिच्छं समरतलाये कुमारगया ॥

There is a beautiful description of रावण.

पायाल्वीइपउरं मयगयंगाहाउलं रहावत्तं ।

राहव भुयासुं तरिउं किं इच्छसि रावणसमुदं ॥

The hatred towards the fickle-mindedness of women is also nicely expressed,

नरयस्स महावीही कटिणा सग्गगल्ल अणयम्मो ।  
सरियच्चकुडिलहियया वज्जेयच्चा ह्वइ नारी ॥

The transitoriness of our life is beautifully brought home to us by its comparison with the bubbles of water, the vanishing colours of the twilight, the lightning, the morning dew drops on leaves. etc, etc.

The Gnostic and Didactic Sententiae in the Paumachariya.

By their very nature Indians have delighted themselves in gnostic and didactic sayings. The Mahabharata teems with such sayings. The Buddhists have shown great liking for such gnostic and didactic matter and the Dhammapada is an instance to the point. The Jains have evinced the same taste for moral maxims. In the Paumachariya we come across many of them.

etc. etc.

एकस्मि जह तलाए धेणुय सप्पेण पाणियं पीयं ।  
सप्पे परिणमइ विसं धेणुस्स खीरं समुच्चवइ ॥  
पज्जलियस्मि य भवणे कुवतलायस्स खणणमारम्भो ।  
अहिणा दट्ठस्स जए को काला मन्त्रजवणंमि ॥  
सल्लिंहे मन्थिज्जन्ते सुट्ठु वि न हाइ नवणीयं ।  
सिकयाह पीलियाए कत्तोच्चिय जायए तेहं ॥

## Vimalasuri—A Digambara or A Shvetambara ?

There is a great controversy raging round about this problem. Some articles have already appeared in the *Jaina Yuga* ( V. S. 1982 ). After twice reading the *Paumachariya*, I have found some additional references to both these systems of religion.

Of course, the absence of the reference to the interchange of the foetus, can be explained in this way that Vimalasuri was writing the *Paumachariya* and not *Viracharita*, and consequently he omitted the details.

(1) The Shvetambaras believe that Mahavira, shook the mountain Meru, without the least effort on his part, and hence his significant name.

आकम्पिओ य जेणं मेह अद्भुट्ठएण लीलाए ।

तेणेह महावीरो नामं सि कयं सुरिन्देहिं ॥ २. २२६

(2) Then we find that Marudevi dreamt fourteen auspicious dreams:—

वसह गय सीह वरसिरि दामं ससि रवि शयं च कलसं च

सर सायरं विमाणं वरभवनं रयणकूडगी ॥ ३. ६२

Similarly Padmavati also dreamt the following almost similar 14 dreams:—

गय वसह सीह अभिसेय दाम ससि दिणयरं शयं कुम्भं ।

पडमसर सागर विमाग भवग रयणुच्चय सिहिं च ॥ २१. १३

(3) Many a time the names of the 24 Tirthankaras come together and there we see that the 19th Tirthankara is referred to as मही. This is in clear accord with the belief of the Shvetambaras.

(4) When Rama went to the Jina he saw the daughter of Janaka, dressed in white clothes. सियवत्थनियंसणी जणयधूया etc. १०२. ६०. Again in the रामपुव्वभव सीयाणव्वजा विहाण chapter we see that Rama saw Sita clad in white garments, sitting in the midst of Aryas. सेयम्बरपरिहाणा etc. १०३. १६५. When the Yaksha went out with his damsels, the young beautiful maidens saw some young persons clad in white clothes, practising austerities. सेयम्बरधारिणो कुमारवरा etc. ७. ११२. Ravana, after finishing his bath, put on white clothes.

ताव च्चिय दहवयणो ण्हाउत्तिण्णो सियम्बरनियथो ॥ १०. ४६

When Ravana went to perform the worship in the temple, he put on white clothes: सेयम्बर परिहाणे etc. ६६. ३०.

King सीदसोदास while wandering on the earth, saw a sage clad in white. सियम्बर पणयो etc.

(5) When Janaka entered the inner premises of the temple, he saw the idol of Adikara fully well adorned.

आदगरस्स भगवओ दीहजडामउडकयसोयं ॥ २८, ३९

(6) Then we go to the enumeration of the Devalokas.

सौहर्मासाणसणकुमार माहिन्द बम्भन्नेगोय ।

लन्तय कप्पो य तहा, छट्ठो वि य होइ नायच्चो ॥ ७५. ३५

एत्तो य महामुक्को सहसारो आणओ तह य चेव ।

तह पाणओ य आण अच्चुयकप्पो य वारसमो ॥ ७५. ३६

The Shvetambara tradition says that there are 12 Devalokas. The Digambara tradition differs from it. We see that the Tatvarthadhigama sutra also has recorded the same Shvetambara belief. In the fourth Adhyaya we read the enumeration of the Kalpa-Vimanas wherein dwell the Vaimanika Gods. ch. 4. Sutra 20. Again in the Paumachariya ch. 102, we find the above-mentioned enumeration in the same order; verses 142, 143. Then the nine Graiveyakas are referred to. Then the number of Vimanas, in the above-mentioned Devalokas, is mentioned. This completely tallies with the one given in the Tatvarthadhigama sutra: ch. 4. sutra 22.

(7) Then we see that Kaikeyi renounced this worldly life and became a Sadhvi. Then she got the Siddhipada. सिद्धिपदं उत्तमं पत्त ॥ ८३. १२. We see that the C. . .

do not believe in the liberation for the females. Only the Shvetambaras believe in it. We see that the Digambaras flatly refuse to believe that Mallinath, the 19th Tirthankara; according to the Shvetambaras, was a female.

(8) The Shvetambaras believe that the places where the Tirthankaras were received with great hospitality by their devotees, were quite clean.

संमग्जिओवल्लित्ते उदेसे तस्स परमसदाए ।

सेयंसनरवरिन्दो इत्तुवरसं देइ परितुडो ॥ ४. १२

In the दाणपसंसा विहाणे chapter no. 116, we see that the king requests the Muni to occupy a well cleaned place.

सम्मग्जिओवल्लित्ते कमडेहि समच्चिए ११६. ११

etc.

(9) The Digambaras do not believe that when the Lord walked, there were lotuses left behind him on the foot prints. जत्तो ठवेइ चल्णे etc २. ३३. The argument that the the word कुमारसीद्धा in ch. 20, verse 58, means "in an unmarried state", is quite wrong. In the above-mentioned paper—Jaina Yuga (V. S. 1982) some body has tried to refute the argument. Here I would like to point at another authoritative work which sets aside the above-mentioned interpretation.

The reader is referred to verse 244 of *आप-  
द्वयक नियुक्ति* of *भट्टपाद* and the interpretation  
thereof by *मलयगिरि* viz. *न ईप्सितामिपेका—अमि-  
लपितराज्यामिपेकाः, किन्तु कुमाख्यासे एव प्रयजिताः*  
etc. etc. All these above-mentioned points  
go to prove that the Author of the *Pauma-  
chariya* was a *Shvetambara*. I do admit  
that there are some instances which are  
simply contradictions of each other. They  
are distressingly inexplicable. They are in  
a minority and hence we can safely neg-  
lect them.

### A Note on the Language used in the *Paumachariya*.

The term *Prakrit Literature* includes  
in itself the literature of the *Jainas*. The  
*Shvetambaras* accept the 45 *Agamas* as  
making up their *Sacred Canon*.

The language used in these sacred books,  
is known as *Ardhamagadhi*. The prose works  
are writtin in a diffuse style; the reader is  
tired with the elaborate descriptions which  
are repeated therein without any material  
change. We know that *Paumachariya* is the  
oldest extant epic—"the oldest karya" in  
*Jaina Literature*. The language used in this  
work is called *Jaina Maharashtri*. It has to

be distinguished from Jaina Shauraseni and Maharashtri.

The former is used by the Digambaras (e. g. Kundakundacharya's *Pravāchānāsarā*); and the latter is used by the poets Pravarasena, Vakpati and others in their famous epics and lyrics. In the Jaina Maharashtri language, the non-canonical books of the Shvetambaras, are written. These books are full of stories and lives of wellknown sages. We find also works on astronomy, logic, philosophy etc, in this language. Some salient characteristics of this language are as follows.

ग instead of क; अद्वा and आव for यथा and यावत्; म् inserted before the उत्तरपद in असमास, स्त as a termination of the Instrumental Singular. Readers are requested to refer to पादभसदमहाण्णयो Vol IV by Pandit Hargovind Das, for the detailed treatment of these linguistic traits.

Dr. Jacobi has (in the article contributed to the Modern Review Dec. 1914), written a few words on the language used in the Paumachariya. This language, as said above, is Jaina Maharashtri. "The cases of declensions of nouns, and even forms of the verb are very frequently interchanged to a



much greater extent than is found in any other Prakrit work." The Locative Plural is used, more than once, for the Instrumental Plural. Frequently we find the Absolute for the Infinitive. Also the uninflected form for one with case affix is not a rarity in this work. "It is therefore a primitive and not yet grammatically refined Prakrit."

I have put together some of the instances hinted at by that learned Orientalist.

(1) Loc. Pl. for Instr Pl.

नागेमु, तोमु, जुवईमु, मउरेमु, etc. etc.

(2) Absolutive for Infinitive.

परिदेविऊग, चिन्तिऊग, हरिऊग, परिचइऊगं, रुग्मिऊग,  
पाटेऊग, घेतूण, गन्तूण, कहिऊग, निन्दिऊग,  
etc. etc.

(3) Infinitive for Absolutive.

मुणित्तु, रहत्तु, करित्तु, नमिउं, फाउं, गत्तुं  
etc. etc.

(4) Uninflected forms:

व.रं विउणरयमळ भयवं, जे महारिसि गणहर अणगार  
लढमाहणे, जिणगुगवीणा घेतूण, सीयं विमुक्केसी पगालियंमू,  
पवणतणओ तं लङ्गामुन्दरी मणइ etc. etc.

These are some of those so called "primitive characteristics found here, of the language used by Vimalasuri.

॥ श्रीविमलसूरिप्रशिष्यश्रीविमलसूरिविरचितं ॥

## ॥ पउमचरियम् ॥

तो मगहनराहिवई विम्हियहियओ मुणि पणमिऊगं ।

पुच्छइ अणन्नहियओ कहेहि रामस्स संवंधं ॥ १ ॥

रामस्स किं व दिट्ठं माहप्पं जणयनरवरिन्देणं ।

रूवगुणजोव्वणधरी निरूविया जेण सा सीया ॥ २ ॥

अहभणइ गणाहिवई सेणिय निमुणेहि जणयनरवइणा ।

कज्जेणजेण दुहिया रामस्स निरूविया सीयां ॥ ३ ॥

वेयड्ढदाहिणेणं कइलासगिरिस्स उत्तरदिसाए ।

देसा हवन्ति बहवे-गामागरनगरपरिपुण्णा ॥ ४ ॥

तथेव अत्थिदेसो एक्कोच्चिय अद्भवच्चरो नामं ।

निरसंजमनिस्सोढो बहुमेच्छसमाडलो घोरो ॥ ५ ॥

तथ य मउरमाळे नयोरे परिवसइ मेच्छजणपउरे ।

नामेण आयरद्धो राया जमसरिसदढंसतो ॥ ६ ॥

कम्बोयमुयकवोशा देसो अन्नेय सवरजणपउरा ।

एणमु जे नरिन्दा ते तगया आयरद्धस्स ॥ ७ ॥

अह अन्नया कयाई देसं जणयस्स वच्चरो राया ।

उव्वासिउं पयत्तो चित्तायसेन्नेण परिपुण्णो ॥ ८ ॥

सोऊग जगयराया देसं उव्वासियं अणज्जेहि ।

पेसेइ तुरियचवळं पुरिसं चिय दसरहनियम्स ॥ ९ ॥

गन्तूग पगमिऊग म सत्त्वं मेच्छागमं परिकहेइ ।  
 देसविगासं च पुगो जं चिय जगण्ण संदिट्ठं ॥ १० ॥  
 सामिय विन्नवइ तुमं जगओ जगवच्छओ कयपगामो ।  
 मइ अइवच्चरेहिं सत्तो उवांसिओ विसओ ॥ ११ ॥  
 मावयममणा य बहू विदधआणि य जिणिन्द्रभवणाणि ।  
 पयनिमित्तेण पइ णइ महुं रस्सगट्ठाण ॥ १२ ॥  
 भणिऊग पयमेयं रामं सदायिऊग नरवसभो ।  
 सत्त्वचल्लममुंदाणं रज्जं दाउं समादत्तो ॥ १३ ॥  
 चामीयरकलसकग मूग पटुपडहवन्दिपोसेणं ।  
 अहिसेयकारणट्ठे रामस्स अवट्ठिया पुरओ ॥ १४ ॥  
 दट्ठट्ठण णंसिं सो आडोवं भणइ गहवो वयणं ।  
 किंकारणम्मि सुहडां फल्लसविहत्थां समट्ठोणा ॥ १५ ॥  
 तो दसगहो पवुत्तो पुत्तय मेच्छाण आगयं सेन्नं ।  
 पुहइं पाट्टेहि तुमं तस्साहं अहिमुहो जामि ॥ १६ ॥  
 भणइ विहसन्तवयणो रामो किं ताय यमुसरिच्छाणं ।  
 उवरिं जासि महाजस पुत्तेण मए सहीगेणं ॥ १७ ॥  
 सोऊग वयणमेयं हरिसियहियओ नराहिवो भणइ ।  
 बालोसि तुमं पुत्तय कहमिच्छवल्लं रणे जिणसि ॥ १८ ॥  
 भणइ पठमो नराहिव धोवोच्चिय हुयवहो वणं बहुयं ।  
 डहइ य खणेण सत्त्वं किं च बहुत्तेण निच्चडइ ॥ १९ ॥  
 रामस्स वयणनिहसं सोऊगं नरवइ भणइ एवं ।  
 संगामे सुहडजसं पुत्तय पावन्तओ होहि ॥ २० ॥

काऊण पियपणामं दोविकुमारा मंहन्तबलसहिया ।  
 अह निग्गया पुराओ जयसददुग्धुदुत्तरवा ॥ २१ ॥  
 तावच्चिय पढमयरं विणिग्गयाणं तु जणयतणयाणं ।  
 दो चेव जोयणाइं उभयवत्ताणन्तरं जायं ॥ २२ ॥  
 रिबुबलसद्धुकरिसं असहन्ता जणयसन्तिया सुहडा ।  
 पविसन्ति मेच्छसेन्नं गहज्व मेहाण संपायं ॥ २३ ॥  
 मेच्छाण आरियाण य संगामो दाहणो समावडिओ ।  
 अन्नोन्नसत्थपन्तियसंघदुद्धेन्तजालोहो ॥ २४ ॥  
 अन्तरिओ च्चिय कणओ मेच्छेहिं बहल्लतमसरिच्छेहिं ।  
 ताहे जणयनरिन्दो याहेइं समन्तसेन्नेणं ॥ २५ ॥  
 तो वच्चरेहि जणओ भग्गेहि पुणोपुणो समन्तेहिं ।  
 परिवेदिओ खणेणं सूरु इव मेहनिवहेणं ॥ २६ ॥  
 एयन्तरम्मि रामो लक्खणसहिओ बलेण परिपुणो ।  
 संपत्तो च्चिय सहसा तं मेच्छवलं अइमहन्तं ॥ २७ ॥  
 आसासिऊग जणयं रामो तं मेच्छमुहडसंपायं ।  
 पउमसरं पिव हत्थी कुगद चिय विहयविद्धत्थं ॥ २८ ॥  
 तह लक्खणो वि बाणे मुञ्चइ उवरिं अणारियमटाणं ।  
 नज्जइ य सायखवे वरिसइ मेहो सरयकाले ॥ २९ ॥  
 निदयपहहहवियं भगं चिय मेच्छसाहणं समो ।  
 तह विय सोमितिमुओ धावइ मग्गेण बलसहिओ ॥ ३० ॥  
 ददट्ठणनिययसेन्नं भगं चिय लक्खणेण पगहुत्तं ।  
 सयमेव आयरत्तो मुहवेहिसमं समुद्वेइ ॥ ३१ ॥

कैण्ड्य कञ्जामा मुयपिष्टसमपमा तर्हि अन्ने ।  
 अवरे तम्बयरागा वानगदेहा निविदनासा ॥ ३२ ॥  
 यज्ञपत्तनियथा मणिमयकटिमुत्तयाभरणदेहा ।  
 धाऊक्यज्ञगया विग्नयस्तिरिमन्नीरुमुमा ॥ ३३ ॥  
 एवंविहं हि समये जोंहं हि आयग्ननरवसदो ।  
 अह लस्त्रगम्स पुरओ उवट्टिओ दप्पियामरिसो ॥ ३४ ॥  
 गयसदसंज्ञिचन्धा सत्सत्तिकरालकोत्तगहियरुग ।  
 जुन्मन्ति मेष्ठमुद्दा सोहन्ता अन्नवपलोहं ॥ ३५ ॥  
 अह लस्त्रगम्स चावं दुहाक्य आयग्ननरवज्ञा ।  
 जाव य गेह्द स्वगं ताव य विग्दो कओ सित्थं ॥ ३६ ॥  
 दूण लस्त्रगं सो विग्दं सयमेव उट्टियो रामो ।  
 सरसत्तिचम्मोगारसण्णु सेन्नं विवायन्तो ॥ ३७ ॥  
 रामेण आयग्नो गरुपपहाराहओ कओ विमुहो ।  
 नस्सइ विमग्गमागो दस वि दिमाओ पलोयन्तो ॥ ३८ ॥  
 हयविहयविस्सहदं सेन्नं काऊग राहवो समरे ।  
 मग्गं अमुच्चमाणो नियत्तिओ लस्त्रवणेण तओ ॥ ३९ ॥  
 जाओ महाणन्दो पुहई आवासिया मयविमुका ।  
 वीस्सज्जिओ रामो लद्धजसो पथिओ नयरिं ॥ ४० ॥  
 तं पुरिसयारनिहम ददूण नराहिवेण तुट्ठेणं ।  
 रामस्स निययवुंया जणण निरुविया सीया ॥ ४१ ॥  
 एवं मणुस्सो मुक्कण पुञ्चं जयं रणे पावइ वीस्सतो ।  
 विक्खायक्किंती भुवगे पसिदो ससिच्च रामो विमलप्पमाओ ॥ ४२ ॥

। इय पउमचरिए मेच्छपराजयकित्तणो नाम सत्तावीसमो  
उदेसओ समत्तो ।

अह अन्नया कयाइ पुहइ भमन्तेण नारएण सुया ।  
रामस्स पवररूवा जणएण निरूविया सीया ॥ १ ॥  
ताहे नहङ्गणेणं उप्पइउं नारओ गओ मिहिलं ।  
फन्नालोयणहियओ सीयाभवणं समट्ठीणो ॥ २ ॥  
दट्ठूण पविसरन्तं दीहजडामउडभासुरं सहसा ।  
भयविहलवेविरङ्गी सीया भवणोयरं लीणा ॥ ३ ॥  
अणुमगेण रियन्तो रुद्धो नारीहिं दारवालीहिं ।  
कलहन्तो ताहि समं गहिओ सो रायपुरिसेहिं ॥ ४ ॥  
जाव य भणन्ति पुरिसा को एसो हणह मुट्ठिपहेरेहिं ।  
ताव भउन्विग्गमणो उप्पइउं नारओ नट्ठो ॥ ५ ॥  
फइलासपन्वओवरि आसत्थो चिन्तिऊण आढत्तो ।  
अह तं पोढकुमारी वसणसमुददे निवाडेमि ॥ ६ ॥  
परिचिन्तिऊण एवं सिग्घं रहणेउरं गओ नयरं ।  
ताहे उज्जाणहरे सोयारूवं पडे लिहइ ॥ ७ ॥  
तावच्चिय चन्दगई समयं भामण्डलेण नयराओ ।  
अह निग्गओ महप्पा फीलगहेउं तमुज्जाणं ॥ ८ ॥  
तत्थेव फाणणहरे फन्नारूवं पडे समालिहियं ।  
दट्ठूण तं विसण्णो सहसा भामण्डलकुमारो ॥ ९ ॥  
मुखइ दीहुस्सात्ते सोयइ पलवइ य अन्नमन्नाइं ।  
रत्तिदिया य निदं न लहइ चिन्तापरिग्गहिओ ॥ १० ॥

सुमुयन्धगन्धमल्लादयाद् आहारमज्जगविहोओ ।

नेच्छद् अगन्नहियओ परिहायद् अन्नमज्जेसु ॥ ११ ॥

नाऊग तं कुमारं मयगारुधं तु नारओ तादे ।

अह देइ दरिसगं चिय वंसथो तस्स गन्तूणं ॥ १२ ॥

भानग्गळेग दिट्ठो तुरियं अन्मुट्ठिओ पगमिऊगं ।

दिन्नासगोवट्ठो मणिओ य मुगी निसामेहि ॥ १३ ॥

केग वि उज्जागहेर आलिहिया चालिया मगमिरामा ।

जइ जाणसि भूयथं साहमु फस्सेरेसाधूया ॥ १४ ॥

जं एव पुच्छिओ सो भगइ तओ नारओ पसंसन्तो ।

\* अग्धि महिलान् राया जगओ सो इन्दकेउमुओ ॥ १५ ॥

तस्स महिला विदेहा तीए दुहिया इमा पवरकन्ना ।

जोच्यगगुगाशुरूया सीया नामेण विस्साया ॥ १६ ॥

अहवा किं परितुट्ठो पडिरूवं पेच्छिऊग आलेस्से ।

जे तीए विन्ममगुगा ते चिय को वण्णिउं तरइ ॥ १७ ॥

एवं कहिऊग गओ जहिच्छियं नारओ अइतुरन्तो ।

मामण्डलो वि दियहा वम्महसरसल्लिओ गमइ ॥ १८ ॥

जइ तं फन्नारयणं न ल्हामि कईवएहि दिवसेहि ।

तो न य जीवामि फुडं मयणमुयङ्गेण दट्ठो हं ॥ १९ ॥

सीयारूवविगडियं पुत्तं नाऊग तथ चन्दगई ।

मामण्डलस्स पासं समयं फन्ताए संपत्तो ॥ २० ॥

भगइ तओ चन्दगई पुत्तय मा एव दुम्बिओ होहि ।

फन्ना वरेमि गन्तुं जा तुन्ना अवट्ठिया हियए ॥ २१ ॥

संथाविऊग पुत्तं चन्द्रगई भणइ अत्तणो महिलं ।  
 विजाहरमणुयाणं कहं संबन्धो इमो होइ ॥ २२ ॥  
 भूमोगोयरनिलयं अम्हं न हि जुज्जए तर्हि गन्तुं ।  
 अहवा तेण न दिन्ना का वयणसिरो तथा अम्हं ॥ २३ ॥  
 तम्हा अकालहोणं कंचि उवायं करेमि भई हं ।  
 कन्नाए तीए पियरं एत्थेव ठिओ समाणेमि ॥ २४ ॥  
 चवलगइनामधेयं सदावेऊग तत्स एयन्ते ।  
 सत्वं कहेइ राया भामण्डलदुक्खमाईयं ॥ २५ ॥  
 सामियआणाए लहुं मिहिलानयरिं गओ चवलवेगो ।  
 काऊग आसरूवं विचासन्तो भमइ लोयं ॥ २६ ॥  
 दट्ठूण नरवरिन्दो आसं उदामयं नयरमञ्जे ।  
 तो भणइ गेह्हइ इमं अदिट्ठुपुत्तं महानुरयं ॥ २७ ॥  
 नरवइवयणेण तओ गहिओ पुरिसेहि पग्गहकरेहि ।  
 ठविओ य मन्दुराण कुट्टुमच्चच्चिक्कलुरियत्तो ॥ २८ ॥  
 सो तत्थ मासमेगं अयट्ठिओ ताव तुरियवेगं गं ।  
 संपत्तो भगइ निवं गयवरपयवासिओ एको ॥ २९ ॥  
 सामिय.मुणेहि दिट्ठो हत्थी परारगो अ रगग्गि ।  
 धोवन्तेरेण पेच्छइ तं घेप्पन्तं फट्ठिगदपं ॥ ३० ॥  
 सो एव भणियमेत्तो विणिग्गआ नरवई गयारूढो ।  
 पत्तो य तं पणसं पेच्छइ वरवारणं मत्तं ॥ ३१ ॥  
 दट्ठूण सरसि दुग्गे हत्थी तो नरवई भगइ सिग्गं ।  
 भाणेइ किंचि तुरयं वज्जग्गिहं विट्ठगानि ॥ ३२ ॥



तावगिय सो तुरओ उवगीओ कट्ठिणदप्पमाहयो ।  
 मोत्तूणकुञ्जरवरं तथात्थो नरवरिन्दो ॥ ३३ ॥  
 आरूढस्स य तुरओ उम्भूओ नहयत्तं चवत्तेगो ।  
 हाहारयं महत्तं काऊग भडा गया सपुरं ॥ ३४ ॥  
 तत्तो अगेयदेसा बोत्तेऊगे जिगात्थ्यासन्ने ।  
 पायवसाहाए लुहुं आत्तगो नरवई धणियं ॥ ३५ ॥  
 सो तस्स तरुवराओ ओइण्णो कच्चगामयं तुत्तं ।  
 पेच्छइ वरपासायं उम्मासन्तं दस दिसाओ ॥ ३६ ॥  
 आयइदिऊग स्वगं विगयमओ गोउरं समट्ठीगो ।  
 अह पेच्छइ तथ पुणो पावी उज्जागमन्ताम्मि ॥ ३७ ॥  
 दिट्ठुं जिगिन्दमवणं नागाविहमगिमउद्धपज्जलियं ।  
 इन्दम्म वासगेहं नजइ सग्गाउ अवदणं ॥ ३८ ॥  
 अम्मन्तरं पविट्ठो पेच्छइ सीद्दासगट्ठियं पडिमं ।  
 आइगरम्स भगवओ दंष्ट्रजडामउडकयसोहं ॥ ३९ ॥  
 रइऊग अञ्जलिउडं सहसा ओमुत्तिओ समासथो ।  
 भावेण पययमगसो करइ थुइमल्लविहाणं ॥ ४० ॥  
 काऊग य किइकम्मं उवविट्ठो तथ विभूओ जणओ ।  
 मोत्तूण आसक्खं चवत्तगई विय गओ सपुरं ॥ ४१ ॥  
 नमिऊग सामिचल्लगे पत्तो साहेइ अवहियं जणयं ।  
 उज्जागमअयां ठवियं चिय जिणहरासन्ने ॥ ४२ ॥  
 सोऊग आगयं सो जणयं विज्जाहराहियो तुट्ठो ।  
 घेतग महानूयं तं जिगभवणं गओ सिग्घं ॥ ४३ ॥

दिव्वविमाणारूढो दिट्ठो जणएण सुहृदपरिक्किण्णो ।  
 मुणिओ य कआ एसो इहागओ खेयराहिर्वई ॥ ४४ ॥  
 अमुणियचित्तसहावो जणओ संह्यासणन्तरनिल्लको ।  
 जावच्छइ तावच्चिय चन्दगईणं कया पूया ॥ ४५ ॥  
 शुद्धमङ्गलं च विहिणा काऊगं तत्थ बारसावत्तं ।  
 अह गाइउं पवत्तो जिणगुणवीणा य धे णं ॥ ४६ ॥  
 जो तियसाहिवेहि ण्हविओ गिरिमत्थए किन्नरसिद्धजस्सकय  
 मत्तल्लसदए ।  
 जम्मजराविओगाघणक्कम्मचिणासए पणमह आयंरण समयं  
 उस्समजिणिन्दए ॥ ४७ ॥  
 तुहं सयंमू भयवं चउम्मुहो पियामहो विण्हु जिणो तिलोयणो ।  
 अणन्तसोक्खामल्लदेहधारिणो सयंपवुद्धो वरधम्मदेसओ ॥ ४८ ॥  
 पणमह मुरनरससिरविमहियं बहुविद्दगुणसयवरसिरिणिल्लयं ।  
 अणुवमअचलियसिवमुहफल्लयं जिणवर सुचरिय तुह मम सरणं ॥ ४९ ॥  
 उस्समं जियमच्छरागमयं भयदोग्गइमग्गपगामयरं ।  
 करणुज्जयधम्मपहस्सगुरुं गुरुक्कम्ममहोयहिसोमगयं ॥ ५० ॥  
 एवे गायन्तस्स य संह्यासगअन्तराउ निक्किडिओ ।  
 जणओ चन्दगईणं दिट्ठो य तओ समाल्लतो ॥ ५१ ॥  
 मणिओ य माहमु फुडं को मि तुमं कहिं च ययवो ।  
 केगेग कारगेणं अण्हसि एधं जिणाययगे ॥ ५२ ॥  
 मिहिल्लापुरीए अहयं जणओ नामेग इन्दरेउत्तुओ ।  
 पयणिओ य हरिउं केगावि मायानुग्गेणं ॥ ५३ ॥

संभासियकयविगया दोष्णि विय मुहामगेनु उपविट्ठा ।  
 अउत्ति पीइपमुहा वेसम्मसमागयालावा ॥ ५४  
 नाऊग पयियं सो चन्दगई भगइ जणय निमुणेहि ।  
 दुहिया तुज्ज तुमारी अथि ति मए सुयं पुच्यं ॥ ५६  
 सा मह सुयस्स दिग्जउ कत्ता भामज्जलस्स अणुरूवा ।  
 गाढन्दि अणुगाहिओ जणय तुमे नयि संदेहो ॥ ५६  
 सो भगइ गेयराहिव मह वयगं मुणनु ताव पगमगा ।  
 दसरहनुयस्स दिन्ना सा कत्ता रामदेवस्स ॥ ५७  
 भगइ पुगो चन्दगई सा कत्ता केण कारणेण तुमे ।  
 दसरहनुयस्स दिन्ना एधं मे फोउयं परमं ॥ ५८  
 मिहिलापुरीए देसो अथि ममं धगसमिदजणपउरो ।  
 सो अदवत्तोरहिं मेच्छेहि विगासिओ सत्तो ॥ ५९  
 संगामम्मि पवत्ते मेच्छा रामेण निज्जिया सत्त्वे ।  
 रस्सससमागमत्ता देवेहिं जे न जिप्पन्ति ॥ ६०  
 पुणरवि य महं देसो सत्तो आवासिओ भयविमुक्को ।  
 रामस्स पसाएणं जाओ धगरयणपडिपुण्णो ॥ ६१  
 तस्सुवयारस्स मए सा कत्ता रुवजोच्चणगुणोहा ।  
 दिन्ना रामस्स फुडं एयं ते साहियं गुज्जं ॥ ६२  
 मुणिऊग वयणमेयं भगन्ति विज्जाहरा परमरुट्ठा ।  
 अविसेसो जणय तुमं कत्ताकज्जं न लक्खेसि ॥ ६३  
 मेच्छेसु किं व कीरइ पसवसररिच्छेसु हिणसत्तेसु ।  
 भग्गेसु तेसु सभरे मुहडाण जसो न निव्वडइ ॥ ६४

फायस्स सुक्करुक्खे पीई वालस्स विसफले होइ ।  
 तह इच्छइ अविसेसो हीणो हीणेण संजोगो ॥ ६५  
 परिचयमु कुसंबन्धं जणय तुमं सुमिगोयंरणं समं ।  
 विज्जाहोरेणं समंयं करेहि नेहं सययकाळं ॥ ६६  
 देवोच्चं संपयाए चन्दगई खेयराहिवो सूरु ।  
 एयस्स देहि कन्नं का गणणा पायचोरेणं ॥ ६७  
 जणएणं वि पडिभणिया किं निन्दह भूमिगोयंरे कुम्मे ।  
 तित्थयरचक्कवट्ठी हवन्ति मणुया हलधरा य ॥ ६८  
 भातूणं भरहवासं बहवे इक्खागवंसंसंभूया ।  
 अमुरमुरनमियचलगा सिवमयलमगुत्तरं पत्ता ॥ ६९  
 तत्थेव महावसे अणरणमुओ सुमहलागन्मं ।  
 जाओ पढमपुरीए नराहिवो दसरहो नामं ॥ ७०  
 रुवगुणसालिगीणं पद्यसया जस्स पवरजुवईणं ।  
 पुत्ता य पठममाई चत्तारि जणा महासत्ता ॥ ७१  
 रामस्स विकमगुणं नाऊगं तरस्स परमउवयारं ।  
 तेग मए निययमुया निरुविया तरस्स वरकन्ना ॥ ७२  
 विज्जाहरा पयुत्ता जणय तुमं सुणनु निच्छयं अहं ।  
 गन्वं चिय अट्ठुण्णं रामस्स फुटं समुग्गहसि ॥ ७३  
 एवं चिय धगुरयणं वज्जावत्तं सुग्गु फयग्गसं ।  
 जइ कुगइ वमे रामो तो कन्ना गेह्ठ फयथो ॥ ७४  
 अह पुन वज्जावत्तं धगुरयणं अनजो वसे गमो ।  
 न कुगइ नरयइमज्जं तो से कन्ना फओ हाइ ॥ ७५

अह ते खेयरवसहा जगयं धगुयं च गेण्हितं तुरिया ।  
 मिहिलाभिमुदा चालिया गयो य सपुरं च चन्दगई ॥ ७६  
 एत्तो फओरसेहं जयसदुण्डुमात्तरवेणं ।  
 पविसरइ नियमभरं जणओ बहुजगवयाइणो ॥ ७७  
 विविहाउहपरिहत्था विजाहरपथिया बलसमिदा ।  
 आवासिया समन्ता मिहिलाए बाहिररसे ॥ ७८  
 ताव य खेयरवसआ पगट्टमाहप्पदप्पउच्छाहो ।  
 चिन्तेइ जगयराया दोहुम्मासे विमुयन्तो ॥ ७९  
 उत्तमनारीहि समं तथ विदेहा गया निवसयास ।  
 उवट्टिया भणइ पट्ट किं क्षायसि महिलियं अन्नं ॥ ८०  
 अहवा फहेहि मज्झं तं विलयं जं मणेग चिन्तेसि ।  
 आणेमि तस्सत्तणं चिय मा एवं दुस्सिखओ हाहि ॥ ८१  
 जं एवं समालत्तो जणओ, तो भणइ अत्तगो कन्तं ।  
 अमुणियकज्जा सि तुमं महचिन्ताकारणं सुणामु ॥ ८२  
 मायातुरङ्गमेणं नीओहं तेण फल्लि बेयइदं ।  
 विजाहिवेण तत्तो समयं फाऊग परिमुक्को ॥ ८३  
 बजावत्तवरधणुं जइ फाहिइ अत्तगो वसे रामो ।  
 ता होही फन्ना ते न पुणो अन्नेण मेएणं ॥ ८४  
 तं च अवन्नेण मण वन्दावन्धेण इच्छियं सव्वं ।  
 विजाहरेहि धणुयं इहाणियं नयरबाहिरओ ॥ ८५  
 जइ पुण संजीवं चिय पउमो न फरेइ तं महाधणुहं ।  
 तो खेयरेहि बाला हिज्जिहिइ न एध सदिहो ॥ ८६

दियहाणि वीस अवही एयाण मए कया अपुण्णेणं ।  
 एत्तो परं तु नियमा नेहिन्ति बलाधियारेणं ॥ ८७  
 सुणिऊग वयणमेयं वइदेही सोगपरियसरीरा ।  
 परिदेविउं पयत्ता नयणजलासित्तधणजुयला ॥ ८८  
 किं णाम मए सामिय दइवस्स कयं अभागधेज्जाए ।  
 जेण बहुदुक्खनिलयं इमं सरीरं विणिम्मवियं ॥ ८९  
 पुत्तेण न संतुट्ठो धूयं हरिऊग उज्जओ दइवो ।  
 मा मे होही एसा नेहस्सऽवलम्बणं बाला ॥ ९०  
 एकस्स जाव अन्तं न जामि दुक्खस्स पावक्कम्मा हं ।  
 तावच्चिय गरुययरं विइयं तु नित्त्वविये विहिणा ॥ ९१  
 रोवन्ती मणइ निवी भदे टट्ठहि सोगसंकथं ।  
 नच्चावेइ समयं लोयं पुच्चइयं कम्मं ॥ ९२  
 संथाविऊग महिलं जणएण समन्तओ धणुवरस्स ।  
 उवसोहिया विसाला धरणी कयमण्डणाडोवा ॥ ९३  
 तीए सयंवरत्थे आहूया नरवई समन्तेणं ।  
 सिग्घं साएयपुरो रामस्स वि पेसिओ दूओ ॥ ९४  
 सोऊग दूयवयणं पट्टओ भडचडयेरण महएणं ।  
 लम्खगभरहेहि समं मिहिलानयरी सनशुपत्तो ॥ ९५  
 मायाविच्चेहि समं मग्गे विगया नगहिवा मिहिलं ।  
 संनाणिया य पम्मं जणएण पमन्नहियणं ॥ ९६  
 विज्जाहग य मज्जया सव्यलंकाग्गूसियसरीरा ।  
 रइयासनेनु एत्तो उवविट्ठाऽपरियगसनग्गा ॥ ९७

ततो सा धनुमणे सद्यहि कन्नासपदि परिक्रिणा ।  
 पेच्छइ नरिन्दवसभे सीया कयमग्गणाडोवे ॥ ९८  
 तो कप्पुई पनुतो चाउं रामो इमो मग्गिभिरामो ।  
 दसग्गनिरस्स पुत्तो देवकुमारोयमसिरीओ ॥ ९९  
 एयस्स जो समीये अयुओ गिय लस्सगो महावाहू ।  
 भरहो सनुग्गो विय दंणिग वि एए वरकुमारा ॥ १००  
 हरिवाहगो मद्दया चाउं मेहप्पभो य चित्तरहो ।  
 अह मन्दिरो जआ गिय सिरिकन्तो दुम्मुहो भागू ॥ १०१  
 राया चैय मुमरो बुहो विसाओ य सिरिधरो धोरो ।  
 अन्नो य बन्धुरदो तहय सिहो पधिवो सूरु ॥ १०२  
 एए अन्नेय बहु विमुदकुल्लसंभवा नरवरिन्दा ।  
 तुम्भ कएग वरतगू इहागया धनुपरिस्खाए ॥ १०३  
 मन्तोण समुल्लवीयं धनुवं जो कुग्गइ पच्छ सग्गोवं ।  
 सो होही वरणीओ कन्नाए नत्थि संदेहो ॥ १०४  
 एवं च भणियमेत्ते कमेण चावस्स अभिमुहा सग्गे ।  
 अह दुक्किउं पयत्ता निमज्जियपरियरावेदा ॥ १०५  
 जहजह दुक्कन्ति भडा तहतह अग्गी विमुदए धनुयं ।  
 विज्जुच्छडासरिच्छं भीमोरगमुक्कनीत्तासं ॥ १०६  
 केएथ अग्गिभीया करेमु पच्छाइक्कग नयणाइं ।  
 भजन्ति पडिवहेणं अन्नोन्नं चैव लहन्ता ॥ १०७  
 अन्ने पुण दूरत्था ददूट्ठण फुरन्नपन्नयाडोवं ।  
 कम्पन्ति चलसरोरा'पगट्टवाया दिसामूढा ॥ १०८

पन्नयवायाभिहया पलासपत्तं व घत्तिया अवोरे ।  
 मुच्छाविहलसरिा केई पुण थम्मिया सुहडा ॥ १०९  
 केई भणन्ति ठाणं जइ विहु जीवन्तया गमित्सामो ।  
 तो दाणमणेयविहं दाहामो दीणकिविणाणं ॥ ११०  
 अन्ने भणन्ति एवं अम्हेनिययासु महिलियासु समं ।  
 कालं चिय नेस्सामो किं वा एयाए रूवाए ॥ १११  
 अवोरे भणन्ति एसा केणवि माया कया अउण्णेण ।  
 ठविया य मरणहेउं बहुयाणं नरवरिन्दाणं ॥ ११२  
 ताव य चलत्तकुण्डलमउडालंकारमूसियसरिो ।  
 पउमो गयवरगामो अल्लीणो घणुवरन्तेणं ॥ ११३  
 अह ते महामुयङ्गा निययसहावट्टिया परमसोमा ।  
 घणुयं पि विगयजालं गहियं रामेण सहसत्ति ॥ ११४  
 ठविऊण लोहपीठे सज्जीवं घणुवरं कयं सिग्वं ।  
 तावच्चिय संजायं रयेणुतमोच्छयं गयणं ॥ ११५  
 आकम्पिया य सेला विवरोयं चिय वहन्ति सरियाउ ।  
 उक्कातडिच्छडालं विमुवण्णं दिसायकं ॥ ११६  
 सच्चत्तो घोररवा चण्डा निवडन्ति तत्थ निग्घाया ।  
 सूरु पणट्ठतेओ जाओ य जणो मउविग्गो ॥ ११७  
 एयारिसम्मि जाए पल्यावत्ते जण घणुवरं तं ।  
 विलएइ पउमनाहो सच्चनरिन्दाण पच्चक्खं ॥ ११८  
 एयन्तरम्मि गयणे देवा मुञ्चन्ति कुसुमवरवासं ।  
 साहुत्ति जंपमाणा जयसुग्घुदुनूग्खा ॥ ११९



रामेण धगुवरं तं गाढं अप्फान्णियं तं सदप्पेणं ।

जह परहिणेहि पुट्टं नयपाउसमेहसङ्गाए ॥ १२०

गुहिओ व्यसायरवरो सो जणनिर्वहो फमेण आसथो ।

ताव गिय एसयण्ठी सोया रामं पलोएइ ॥ १२१

उल्लसियरोमवूत्या सिगेहसंबंधजणियपरिओसा ।

लेट्ठाए संचरन्ती रामस्स अवट्टिया पासे ॥ १२२

ओयारिऊग धगुयं पउमोनिययासगे मुहनिविट्ठो ।

सोयाए समं रेहइ रइसाहिणो अण्हो च्च ॥ १२३ ॥

तं लस्सगेण धगुय घेच्छगं वल्लदयं सहसिणेणं ।

आकइद्वियं सदप्पं परुभियसमुदनिग्घोसं ॥ १२४

दट्ठूण विरमं ते सज्जे विजाहरा भउच्चिगा ।

देन्ति गुणसाल्लिगीओ अट्ठारसपवरकजाओ ॥ १२५

विजाहरेहि सिग्घं गन्तूण चक्कवालगयरं ।

वित्तन्ते परिकहिए चन्दगई दुम्मणा जाओ ॥ १२६

आलोइऊग भरहो रामं ददसत्तिफन्तिपडिपुण्णं ।

अह सोइउं पयत्तो तस्सणमेत्तेण पडिवुद्धो ॥ १२७

गोत्तं पिया य एस्सो एयस्स ममं पि दोण्ह वि जणाणं ।

नवरं अन्नुयकम्मो रामो परलोयमुक्कएणं ॥ १२८

पउमदल्लसरिसनयया पउममुहो पउमगन्मसंकासा ।

पउमस्स इमा भज्जा जाया निययाणुमावेणं ॥ १२९

सच्चकळामकुसला विमणं नाऊग केगईपुत्तं ।

दइयस्स साहइ फुडं भरहकुमारस्स सच्चावं ॥ १३०

भरहस्स भए सामिय मुणियं सोगाउरं मणं गाढं ।

तह तं करेमि सिग्धं जह निब्बेयं न य उवेइ ॥ १३१

अत्थि जणयस्सभाया कणओ नामेग एत्थ मिहिलाए ।

जाया य सुप्पभाए तेए सुभदा पवरकन्ना ॥ १३२

सिग्धं सयंवरा सा धोसाविज्जड नरिन्दमज्झग्भि ।

जाव न गच्छइ भरहो अज्जं चिय परमनिब्बेयं ॥ १३३

भणिऊण एवमेयं सा वत्ता दसरहेण कणयस्स ।

कहिया य निरवसेसा तेण विय पडिच्छिया आणा ॥ १३४

कणएण तत्थ तुरियं सव्वेवि नराहिया समाहूया ।

जे वि य गया निवेसं ते वि तहिं चेवमल्लोणा ॥ १३५

उवविट्ठेसु कमेणं कणयसुया तत्थ आगया कन्ना ।

परिहरिऊण नरिन्दे वरेइ भरहं सुभदा सा ॥ १३६

अच्चन्त विसमभावं सेणिय पेच्छसु खलाण कम्माणं ।

पडिबुद्धो चिय भरहो भज्जाए विमोहिओ पच्छा ॥ १३७

जंपन्ति एक्कमेक्कं विलक्खवयणा नराहिवा सव्वे ।

जा जस्स पुव्वविहिया भज्जा सा तस्स उवणमइ ॥ १३८

रामेण तओ सीया परिणीया संपयाए परमाए ।

भरहेण वि कणयमुया तेणेव निओगकरणेणं ॥ १३९

सव्वे काऊग तहिं वीवाहमहुस्सवं नरवरिन्दा ।

निययपुराणि कमेणं संपत्ता साहणसमग्गा ॥ १४०

दसग्गहस्स सुया बलदप्पिया नववहूहि समं जणसेविया ।

पविसरन्ति कमेग सुकोसलं विमलक्कित्तिवरा पुरिसोत्तमा ॥ १४१

इय पउमचरिए रामलक्खणधणुरयणलाभविहाणो नाम

अट्ठावोसइमो उट्ठेसओ समत्तो ॥

# Notes.

## Chapter 27.

St. 1. मगधनराद्वियई Sk. मगधनराधिपतिः the king of the Magadha country. विस्मितहृदयः Sk. विस्मितहृदयः one whose mind is wonder-struck, astonished. पणमिऊणं Sk. rt. प्र+नम् having bowed down. पुच्छई<sup>1</sup> Sk. rt. प्रच्छ् (पृच्छ्) asks, questions, अणन्नद्वियओ Sk. अनन्यहृदयः one whose heart is not wavering; concentrated on one particular thing. कहेहि Sk. rt. कथ् please narrate.

St. 2. दिद्वं Sk. rt. दृग् seen, observed. माहण्यं Sk. माहात्म्यं greatness. जणयनरवरिन्देणं Sk. जनकनरवरेन्द्रेण by Janaka—the best among kings. रूपगुणजोव्वणघरी Sk. रूपगुणयौवनधारिणी one who possesses youth, virtues and beauty. निरुविया Sk. rt. नि+रूप् betrothed.

St. 3. भणइ Sk. rt. भण speaks, narrates. गणाद्वियई Sk. गणाधिपतिः the first and foremost among the Ganadharas. Ganadharas were the direct pupils of Lord Mahāvīra. Tradition has it that they wrote what Lord Mahāvīra taught them. Their writings form the basis of the Jaina Sacred Canon. निसु-जेहि<sup>2</sup> Sk. rt. नि+श्रु please listen to or lend me

1. S. H. प्रच्छः पुच्छः 8. 4. 97.

2. S. H. चि-श्रु-णो ह्रस्वश्च 8. 4. 241.

your ears. कज्जेणजेण Sk. यस्मात् कारणात् the deed for which.

St. 4. वैयड्ढदाहिणेण Sk. वैताढ्य दक्षिणेन to the South of the Mountain Vaitādhya. This is the name of a mountain which lies to the North of Bharāta-varsha. कइलासगिरिस्स Sk. कैलासगिरेः of the Mountain Kailāsa. This is the name of a high peak in the Himālayan range. According to Hindu Mythology this is a sacred resort of God S'ankara. इवन्ति<sup>3</sup> Sk. rt. भू there exist ग्रामागरनगरपरिपुण्णा Sk. ग्रामाकरनगरपरिपूर्णाः full of cities and collections of villages.

St. 5. अत्थि Sk. rt. अस् there exists. चिय Sk. षय. अद्धवच्चरो Sk. अर्धवचरः name of a country inhabited by the Mlechchhas. निस्संजमनिस्सीलो Sk. निःशीलसंयमः morally bankrupt and self-indulgent. बहुमेच्छसमाउलो Sk. बहुम्लेच्छसमाकुलः teeming with the Mlechchhas. घोरो Sk. घोरः literally it means awful; here it means not abounding in pleasing natural scenery.

St. 6. मऊरमाले Sk. मुकुरमाले in Mukura-māla; it is the name of the capital of the above mentioned country. मेच्छजनपडरे Sk. म्लेच्छजनप्रचुरे wherein many Mlechchhas lived. जमसरिसइदसत्तो Sk. यमसदृशददसत्यः one who

possesses as much formidable strength as Yama.—God of Death.

St. 7. कम्बोजसुयकयोया Sk. कम्बोजशुककपोताः names of countries inhabited by Non-Aryans  
शबरजनपट्टरा Sk. शबरजनप्रचुराः countries abound-  
ing in the mountaineers.

St. 8. यद्यया कयाई Sk. अन्यदा कदाचित् once  
upon a time. वच्चरो Sk. वर्वरः the Mlechchha  
king. उच्चासिउं Sk. rt. उद्+वस् to devastate.  
पयत्तो Sk. rt. प्र+चृत् made himself ready.  
चिलायसेत्रेण Sk. किरातसैन्येन with an army con-  
sisting of the mountain-tribes.

St. 9. सोऊण Sk. rt. श्रु having heard.  
अणज्जेहिं Sk. अनायैः by the Non-Aryans. पेसेइ  
Sk. rt. प्रेष् sends. तुरियचवलं Sk. त्वरितचपलं  
promptly and quickly.

St. 10. पुरिसं Sk. पुरुषं an emissary. गन्तूण\*  
Sk. rt. गम् ( गच्छ् ) having gone. मेच्छागमं Sk.  
म्लेच्छागमं the invasion by the Mlechchhas.  
संदिद्धं Sk. rt. सम्+दिश् (ās) directed, instructed,  
told etc.

St. 11. सामिय Sk. स्वामिन् oh Lord ! विघ्न-  
वइ Sk. rt. वि+क्षप् requests. जणवच्छलो Sk. जन-  
वत्सलः affectionate towards his subjects. कय-  
पणामो Sk. कृतप्रणामः one who has paid the due  
reverence. मइ Sk. मम mine. विसओ Sk. विषयः  
country; kingdom.

4. S'.C. for other forms कृगमोर्डुअः । १०१

St. 12. सावयसमणा Sk. श्रावकश्रमणाः the laymen and the ascetics. 2

S'ravāka, S'rāvikā, Sādhu, and Sadhvi are the four different orders in Jainism. The Tirthankara founded these "bands" of the religions followers. विद्धस्थाणि Sk. rt. वि+ध्वस् demolished. जिनिन्दभवणाणि Sk. जिनेन्द्र-भवनानि temples dedicated to Jina. One who has subdued or conquered the enemies in the form of passions etc. is called Jina. cf. Abhayadeva-Samavāyāṅga. एयनिमित्तेण Sk. एतन्निमित्तेन due to this reason. पृह Sk. प्रभो oh ! Lord. एह Sk. rt. इ please go. लघु Sk. लघु quickly. रक्खणद्वाय Sk. रक्षणार्थम् for defence or protection.

St. 13. भणिऊण Sk. rt भण् sub voce. St. 3. सदाविऊण Sk. rt. शब्द् having called. नरवसभो Sk. नरवृषभः the best among men. There are certain words in Sanskrit which when appended to certain words, give the sense of superiority. e.g. सिंह, व्याघ्र, गो, वृषभ etc. सत्त्व-बलसमुदणं Sk. सर्वबलसमुदायेन together with the whole army. दाउं Sk. rt. दा (यच्छ) to give or hand over; here it means to abdicate in favour of. समाढत्तो<sup>5</sup> Sk. rt. समा+रभ् began.

St. 14. चामीयरकलसकरा Sk. चामीकरकलशकराः

5. S. H. मलिनोभय-ढत्त-पाइकं । 8-2-138. contra. Dr. Woolner. Introduction to Prakrit.

St. 17. विहसन्तवयणो Sk. विकसद्भदनः or विहसद्भदनः (i) one whose face is blooming. (ii) one whose face is smiling. पशुसंरिच्छाणं Sk. पशुसदृक्षाणाम् against those who are (weak) like beasts. उवरि Sk. उपरि towards, against, महाजस Sk. महायशः you who are very much famous. सहीणेणं Sk. सहितेन when you have got me by your side.

St. 18. हरिसियहियओ Sk. हर्षितहृदयः one who went into hysterics of jubilation. कह Sk. कथम् how; in what manner. जिणसि<sup>1</sup> Sk. rt. जो dost conquer.

St. 19. थोवो Sk. स्तोकः little. हुयवहो Sk. हुतयद् fire. डहइ Sk. rt. दह् burns. खणेण Sk. क्षणेन in a moment. निव्वडइ Sk. rt. निर्+पद् is accomplished.

St. 20. वयणनिहसं Sk. वचननिष्कर्षं the purport or the quintessence of his speech. संगामे Sk. संग्रामे on the battle-field. सुहडजसं Sk. सुभटयशः the fame of a great warrior. पावन्तओ Sk. rt. प्र+आप् obtaining. होहि Sk. rt. भू may you be or get.

St. 21. काऊण Sk. rt. कृ having done. महन्तवलसहिया Sk. महावलसहितौ accompanied by a large army. निग्गया Sk. rt. निर्+गम् Started. पुराओ Sk. पुरतः from the city. जयसदग्गुट्ठूररवा

Sk. जयशब्दोद्घुष्टर्यरवौ for whom the musical instruments were played upon along with the exclamations of victory.

St. 22. पद्मवरं Sk. प्रथमतः first of all or more early than. जनयतनयाणं Sk. जनकतनयानां of the sons of Janaka. जोयणां Sk. योजने a distance of two yojanas. उभयबलान्तरं Sk. उभयबलान्तरं the distance between the two armies. जायं Sk. rt. जन् (जा) there was.

St. 23. रिपुबलसङ्कुकरिप् Sk. रिपुबलशब्दोत्कर्षे the rising tumultuous noise of the hostile army. असहन्ता Sk. rt. सह not tolerating, unable to put up with. जनयसन्निया Sk. जनकसत्काः those that were with Janaka. गृह Sk. ग्रहः Sun. मेहाण Sk. मेघानां of the clouds. संघायं Sk. संघातं a collection.

St. 24. आरियाण Sk. आर्याणाम् of the Aryans. दारुणो Sk. दारुणः very sanguinary. समावडिओ Sk. rt. समा + पत् there took place. अन्नोन्नसत्थपन्तिय-संघुट्टेन्तजालोद्धो Sk. अन्योन्यशस्त्र-पङ्क्तिसंघट्टोत्तिष्ठजालोद्धोः the battle in which great flashes were rising up from the clash of the rows of the weapons of each other.

St. 25. अन्तरिओ Sk. rt. अन्तर् + इ was surrounded by. बहलतमसरिच्छेहि Sk. बहलतमःसरक्षैः by the soldiers of the hostile army who resembled inky nothingness; mass of impene-



trable darkness. वाहई Sk. rt. वह् marching on. समन्तसेन्नेणं Sk. सामन्तसैन्येन with the soldiers of the subordinate princes.

St. 26. भग्नेहि Sk. rt. भञ् ( by those ) whose ranks were shattered. पुणो पुणो Sk. पुनःपुनः after. This goes with the previous word it means who were often routed by the army of Janaka. परिवेदिओ<sup>8</sup> Sk. परि + वेष्ट् was surrounded. We have to take this with वन्वरेहि i. e. who was surrounded by the Mlechchhas. सूरौ इव etc. see sub voce. verse 23.

St. 27. पयन्तरम्मि Sk. एतस्मिन्नन्तरे in the meanwhile. संपत्तो Sk. rt. सम् प्र + आप् arrived. appeared on the battlefield.

St. 28. आसासिऊण Sk. rt. आ + श्वस् having consoled. पिव Sk. इव like; as. कुणइ<sup>9</sup> Sk. rt. कृ does. विहयविद्धत्थं Sk. विहतविद्धस्तं slaughtered or massacred.

St. 29. मुञ्चइ Sk. rt. मुच् ( मुञ्च् ) darts. अणारियभडाणं Sk. अनार्यभटानाम् on the Non-Aryan soldiers. नज्जइ Sk. rt. ज्ञा. It seems, appears. वरिसइ Sk. rt. वृप् rains. सरयकाले Sk. शरदकाले in the autumn season.

St. 30. निहयपद्वग्ग्हवियं Sk. निर्दय प्रहारोप्मायितं

8. S. H. वेष्ट्. 8-4-221.

9. S. H. कुणोः कुणः । 8-4-65.

excited by the merciless onslaughts. मेच्छ-  
साहणं Sk. म्लेच्छसाधनं the army of the Mlech-  
chhas. घावइ Sk. rt. घाव् runs.

St. 31. परहुत्तं Sk. परा + भू defeated. सयमेव  
Sk. स्वयमेव himself. समुद्वेह<sup>10</sup> Sk. rt. समुद्व + स्था  
rises, girds up his loins for a fight.

St. 32. केयूथ Sk. केचिदत्र some, on this  
side. कज्जलामा Sk. कज्जलामाः black like colly-  
rium. सुयपिच्छसमप्रभा Sk. शुक्रपिच्छसमप्रभाः hav-  
ing the colour of the feathers of a parrot.  
तम्वयवण्णा Sk. ताम्रवर्णाः having the colour of  
copper. चामणदेहा Sk. चामनदेहा; dwarfs. चिचिड-  
नासाः Sk. चिपिटनासः flat-nosed.

St. 33. वक्कलयत्तनियत्था Sk. वल्कलयत्तनियत्थाः whose  
garments consisted of leaves and barks.  
मणिमयकटिसुत्तयाभरणदेहा Sk. मणिमयकटिसूत्राभरणदेहाः  
whose bodies were adorned with ornaments—  
girdles set in with jewels. घाऊकयङ्गरागा Sk.  
घातुकृताङ्गरागाः who had besmeared their bodies  
with red powder. विरडयसिरिमञ्जरीकुसुमा St.  
विरचितश्रीमञ्जरीकुसुमा : who were bedecked  
with flowers etc.

St. 34. समयं Sk. समकम् with जोहेहि Sk.  
योधिः with warriors. दण्पियामरिसो Sk. दण्पिकामर्यः  
whose anger was due to his pride.

St. 35. गयवसहसीहचिन्धा Sk. गजवृषभसिंहचिह्नाः

who had emblems of lion, bull and elephant. सरसत्तिकरालकोन्तगह्विकरा Sk. गृहितशरशक्तिकराल-कुन्तकरा: who held in their hands dangerous spears, clubs and arrows. जुञ्जन्ति Sk. rt. युय् fight. खोहन्ता Sk. rt. क्षुम् agitating : perturbing exciting. अज्जबबलोहं Sk. आर्यबलौहं the army of the Aryans. Janaka etc. St. 36. चावं Sk. चाप bow. दुहाकथं Sk. द्विधा and rt. कृ smashed into two pieces. गेण्हइ Sk. rt. ग्रह् takes up. विरहो Sk. विरथः pulled down from the chariot.

St. 37. सरसत्तिचक्रमोगारसपसु Sk. शरशक्तिचक्र-मुद्गरशतैः by hundreds of weapons, hammers, disks, clubs, arrows etc. विवायन्तो St. rt. वि + पद् slaughtering.

St. 38. गरुपपहाराहओ Sk. गुरुप्रहाराहतः beaten by heavy blows. कथो विमुहो Sk. कृतःविमुह. was made to flee from the battle field. 12 नस्सइ Sk. rt. नञ् disappears. विमग्गमाणो Sk. rt. वि + भञ् whose ranks were shattered पलोयन्तो Sk. rt. प्र + लोक् looking arround.

St. 39. हयविहयविप्परुद्धं Sk. हतविहतविप्ररुद्धं which was scattered and obstructed on all sides.

St. 40. आवासिया Sk. rt. आ + वास् was

11. S. H. युय...ञ्जः 18. 4. 217.

12. S. H. ग्रह...अहिपञ्चुभाः 18. 4. 209.

13. S. H. शकादीनांदित्वम् 18. 4. 230.

re-inhabited by people. भयविमुक्ता Sk. भयविमुक्ता free from danger. वीसज्जिओ Sk. rt. वि + सृज् was bidden farewell. पत्थियो Sk. rt. प्र + स्था started.

St. 41. पुरिसयारनिहसं Sk. rt. पुरुषकारनिकपं the touch-stone of manliness or we may take निहसं to mean निष्कर्षं and translate it as quintessence of manliness. तुट्ठेणं Sk. rt. तुप् by the king who was pleased. निययधूया Sk. निजधृता his own daughter.

St. 42. मणुस्सो Sk. मनुष्यः man. पावइ Sk. rt. प्र + आप् obtains. वीरसत्तो Sk. वीरसत्त्वः valrous. विस्खायकित्ती Sk. विख्यातकोर्तिः famous. ससी Sk. शशी moon. विमलप्पभावो Sk. विमलप्रभावः having unstained greatness. Here the poet has used intentionally his name.

Thus ends the chapter no. 27. named "the description of the defeat of the Mlechchhas" in the Paumachariya.

## Ch. 28.

St. 1. भमन्तेण Sk. rt. भ्रम् ( by Nārada ) who was wandering. सुया Sk. सुता daughter. पवररूवा Sk. प्रवररूपा one who was of excellent beauty.

St. 2. नहङ्गणेणं Sk. नमाङ्गणेन through the sky. उप्पइत्तं Sk. rt. उद् + पद् having flown. फण्णालोयणहियओ Sk. कन्यालोकनहृदयः who had the

intention to look at the girl समह्रीणो Sk. rt. सम् + ली resorted to.

St. 3. पविसरन्तं Sk. rt. प्र + विष् entering दीहजडामडडभामुरं Sk. दीर्घजटामुकुटभामुरं resplendent with the coronet and the long tuft of hair, भयविह्वलवेविरङ्गी Sk. भयविह्वलवेपिताङ्गी one whose limbs were trembling and experiencing unrest due to fear. भवणोपरं Sk. भवनौदरं the innermost recesses of the palace.

St. 4. रियन्तो Sk. rt. रि, री, ऋ going. रुद्धो Sk. rt. रुध् obstructed. कलहन्तो Sk. rt. कलह् quarreling दारवालीहिं Sk. द्वारपालीभिः by the female gate-keepers. रायपुरिसेहिं Sk. राजपुरैः by the royal servants.

St. 5. हणह Sk. rt. हन् beat severely. मुष्टिप्रहरेहिं Sk. मुष्टिप्रहारैः by beating with the fists. भउब्बिगमणो Sk. भयोद्विग्नमनाः one whose mind was anxious or dejected due to fear. नहो Sk. rt. नश् disappeared.

St. 6. आसत्थो Sk. आ + भवस् consoled himself. चिन्तिऊण Sk. rt. चिन्त् to contemplate. पोढकुमारो Sk. प्रौढकुमारीं the haughty or proud girl. वसणसमुद्दे Sk. व्यसनसमुद्दे in the ocean of miseries. निवाडेमि Sk. rt. नि + एव shall drown her.

St. 7. परिचिन्तिऊण Sk. rt. परि + चिन्त् having deliberated upon. उज्जाणहरे Sk. उद्यान-गृहे in the sylvan abode; in the floral sport-

ing house. सीयाखं Sk. सीतारूपं the image of Sita. चडे Sk. पटे on a slab of stone. लिहइ Sk. rt. लिख् draws, paints.

St. 8. महण्या Sk. महात्मा one who has a magnaminous soul. कीलणहेउं Sk. कीडनहेतुं for the purpose of pleasurable dalliance.

St. 9. काणणहरे See sub voce St. 7. समा-  
लिहियं Sk. rt. समा + लिख् drawn or painted.  
विसण्णो Sk. rt. वि + सद् dejected.

St. 10. दीहुस्सासे Sk. दीर्घोच्छ्वासान् long or heavy sighs. सोयइ Sk. rt. शुच् bewails, laments. पलवइ Sk. rt. प्र + लप् deliriously raving. लहइ Sk. rt. लभ् obtains. चिन्तापरिगृह्णो Sk. चिन्तापरिगृहितः affected by an anxiety.

St. 11. सुसयन्वगन्धमल्लाइयाइ Sk. सुसुगन्धिगन्ध माल्यादीनि garlands and very fragrant flowers. आहारमज्जनविहीओ Sk. आहारमज्जनविधीन् the ceremonies of taking bath and food. परिहायइ Sk. rt. परि+हा going them; wasting in body.

St. 12. नाऊण Sk. rt. ज्ञा having known. मयणावत्थं Sk. मदनावस्थं love sick. दरिस्सणं Sk. दर्शनं appearance. वीसत्थो Sk. rt. वि + श्वस् having full confidence.

St. अञ्जुट्ठिओ Sk. rt. अभि and उद् + स्था stood up in reverence. दिन्नासणोवविट्ठो Sk. rt. दत्तासनोपविष्टः sat on the seat after he was offered the same. निसामेहि Sk. rt. नि + शम् please hear.

St. 14. मणभिरामा Sk. मनोभिरामा pleasing to the mind. जाणसि<sup>14</sup> Sk. rt. ज्ञा dost know. भूयत्यं Sk. भूतार्थं the truth. साहसु<sup>15</sup> Sk. rt. कथ् please tell. हरिसा Sk. ईदृशी such. धूया Sk. धृता daughter.

St. 15. पुच्छिओ Sk. rt. प्रच्छ् (पृच्छ्) asked; questioned. पससन्तो Sk. rt. प्र + शस् प्रaising इन्द्रकेतुसुओ Sk. इन्द्रकेतुसुतः the son of Indraketu.

St. 16. पवरकन्ना Sk. प्रवरकन्या the best girl. जोव्वणगुणानुरुद्धा Sk. यौवनगुणानुरूपा like her (Videha) in virtues and beauty.

St. 17. पेच्छिऊण Sk. rt. प्र + ईद्स् having seen. आलेक्खे Sk. आलेख्ये in the picture. विन्ममगुणा Sk. विभ्रमगुणाः bodily gestures. वण्णिउं Sk. rt. वर्ण् to describe, delineate. तरइ<sup>16</sup> Sk. rt. शक् is able.

St. 18. कहिऊण Sk. rt. कथ् having told. जहिच्छियं Sk. यथेच्छं according to his sweet will. अइतुरन्तो Sk. rt. अति + त्वर् hastening. दियहा Sk. दिवसान् days. वम्महसरसह्मिओ Sk. मन्मथशरशल्यितः who was made a target of, by the arrows of Cupid. गमइ Sk. rt. गम् passes.

St. 19. कन्नारयणं Sk. कन्यारत्नं the best among the girls. कईवण्हि Sk. कतिपयैः in a

14. S. H. ज्ञो-जाण-मुणो । 8-4-7.

15. S. H. फयेवेज्जर...साहाः 8-4-2.

16. S. H. शकेअयःतरपाराः । 8-4-86.

few (days). कृडं Sk. स्फुटं certainly. मयणभुयङ्गेण Sk. मदनभुजङ्गेन by the serpent in the form of Cupid. दद्वो Sk. rt. दंष्ट्र bitten.

St. 20. सीयारूपविणडियं Sk. सीतारूपविनाटितं maddened by the beauty of Sita. पासं Sk. पार्श्वं near. कन्ताए Sk. कान्तया with the queen.

St. 21. दुक्खिओ Sk. rt. दुःख् afflicted. चरेमि Sk. rt. वृ seek the hand of the girl in marriage. गन्तुं Sk. rt. गम् having gone. तुज्झ Sk. तव Your.

St. 22. संथाविऊण Sk. rt. सम् + स्था having eased or appeased him. अत्तणो Sk. आत्मनः to his own. (queen).

St. 23. भूमिगोचरनिलय Sk. भूमिगोचरनिलयं the place of those whose movements are confined to the earth only. जुज्जए Sk. rt. युज् befits; behoves, चयणसिरी Sk. चदनश्री the splendour of the face. अहं Sk. अस्माकं our.

St. 24. अकालहीणं Sk. अकालहीनं without loss of time. उवायं Sk. उपायं way; a means. एत्थेव Sk. अत्रैव. here. ठिओ Sk. rt. स्था remaining (here). समाणेमि Sk. समा + नी fetch.

St. 25. एयन्ते Sk. एकान्ते in private. दुक्ख-माईयं Sk. दुःखादि everything including the mental pain of Bhamandala.

St. 26. सामिआणाए Sk. स्वाम्याग्रया by the royal behest आसखवं Sk. अभ्वरूपं equestrian



form. वित्तासन्तो Sk. rt. वि + त्रस् terrifying  
 लोयं Sk. लोकं the earth.

St. 27. उद्दामयं Sk. उद्दामं haughty, नगरमञ्जे  
 Sk. नगरमध्ये in the heart of the city. अदिदृष्टुं  
 Sk. अदृष्टपूर्वं not seen before.

St. 28. पग्नहकरेहि Sk. प्रग्रहकरैः by the  
 grooms holding reins in their hands. ठविओ  
 Sk. rt. स्था housed. मन्दुराम् Sk. मन्दुरायाम् in  
 the stable. कुङ्कुमचच्चिकुरियङ्गो Sk. कुङ्कुमचर्चितकुरि-  
 ताङ्गः one (horse) whose limbs were besmeared  
 and adorned with the red sacred and auspi-  
 cious powder. चर्चित and कुरित mean मण्डित  
 and लिप्त respectively.

St. 29. निव Sk. नृपं to the king गयवरपयवा-  
 सिओ Sk. गजवरप्रतापत्रासितः frightened or terri-  
 fied by the strength of the great elephant.  
 It has been suggested to me that at times  
 त in the Mss reads व and hence the Sk.  
 equivalent can be गजवरपदत्रासितः i. e. frighte-  
 ned by the footsteps i. e. movements of the  
 great elephant. I mainly rely on this that  
 प्रताप cab be पयव and त्रासित as तासित and  
 finally आसिअ :

St. 30. परावणो Sk. घेरावतः the celestial  
 elephant of Indra. थोवन्तरेण Sk. स्तोकान्तरेण  
 Sk. in a short while घेष्यन्तं<sup>17</sup> Sk. rt. ग्रह् being  
 caught. कठिणदण्णं Sk. कठिनदर्पं haughty.

St. 31. पत्तो Sk. rt. प्र + आप् reached.  
पयसं Sk. प्रदेशं place.

St. 32. सरसि Sk. सरसि in a lake. दुर्गो Sk.  
दुर्गे (in a place) difficult to be reached किंचि  
Sk. कंचित् some one. बलपरिहृत्य Sk. बलपरिपूर्णं  
strong enough. विलग्गामि Sk. rt. वि + लग्  
catch hold of.

St. 33. उवणीओ Sk. rt. उप + नी brought  
मोक्षण Sk. rt. मुच् (मुञ्च ) having dismounted  
from,

St. 34. हाहारवं महल्लं काऊण Sk. महान्तं हाहारवं  
कृत्वा having raised a hue and cry सपुरं Sk.  
स्वपुरं to their Capital,

St. 35. चोलेऊणं<sup>18</sup> Sk. rt. वि & अति + क्रम्  
having passed over. जिणालयासन्ने Sk. जिनालय-  
समीपे near the temple dedicated to Jina.  
पायवसाहाय Sk. पादपशाखायां in a branch of a  
tree. आलग्गो Sk. rt. आ + लग् clasped fast  
घणियं Sk. घनिकं fast.

St. 36. ओइण्णो अघ+तृ descended. कञ्चणामयं  
Sk.. कांचनमय golden. वरपासाय Sk. वरप्रासादं  
the best palace. उच्चासन्तं Sk. rt. उद् + भास्  
making the directions resplendent. तुङ्गं Sk.  
तुङ्गं towering.

St. 37. आयद्धिऊण Sk. आ + कृष् having  
unsheathed. गोउरं Sk. गोपुरं the entrance.  
वावी Sk. वापी a well.

St. 38. नाणाविहमणिमऊह्यञ्जलियं Sk. नानाविध-  
मणिमयूखप्रज्वलितं lustrous on account of the  
rays of different sorts of jewels. वासगेह Sk.  
वासगृहं ( ? ) वासगेहं the palace or divine resi-  
dence. सग्गाउ Sk. स्वर्गात् from the heaven.

St. 39. सीहासनद्वियं Sk. सिंहासनस्थितां sitt-  
ing on a throne. पडिमं Sk. प्रतिमां idol. आ-  
गरस्स Sk. आदिकरस्य of the Lord आदिकर. आदी  
प्राथम्येन श्रुतधर्माचारादि ग्रन्थात्मकं करोति - तदर्थं  
प्रणायकत्वेन प्रणयतीत्येवंशोलः आदिकरः cf Abhyadeva.  
on Samavāyānga. दीहजडामडडकयसोहं Sk. दीर्घ-  
जटामुकुटकृतशोभां which was bedecked with a  
coronet and long tuft of hair.

St. 40 रइऊण अञ्जलिउडं Sk. रचयित्वा अञ्जलिपुटं  
having folded his hands in a form of rever-  
ence. ओमुच्छिओ Sk. rt अघ + मूर्च्छं fainted समा-  
सत्यो Sk. rt. समा + भवत् brought to his senses.  
पययमणसो Sk. प्रयतमनाः with active wind. थुइ-  
मङ्गलविहाणं Sk. स्तुतिमङ्गलविधानं Singing the au-  
spicious panegyrics.

St. 41. किइकम्म Sk. कृतिकर्म Salutation and  
reverencing i. e. वन्दनकं. विम्हओ Sk. rt. वि+स्मि  
astonished. विय Sk. अपि च and also St. 42  
सामिचलणे Sk. स्वामिचरणे feet of his Lord.  
अवहियं St. अप + ह् अवधुतः abducted जिणहरासन्ने Sk.  
जिनगृहसमीपे in the vicinity of the temple  
of Jina

St. 43. विज्जाहरादिवो Sk. विद्याधराधिपः the

who is the destroyer of the "obstructing actions," death, old age, birth etc. आदरेण Sk. आदरेण with respect.

St. 48 सयंभू Sk. स्वयंभू: Self created. चतुर्मुहो Sk. चतुर्मुख: four-faced God. Brahma. विष्णु St. विष्णु: God Vishnu. तिलोयणो Sk. त्रिलोचन: God Shankara. अनन्तसौख्यामलदेहधारिणो Sk. अनन्तसौख्यामलदेहधारी one who has a body which is stainless, and of unlimited happiness. सयंप्रबुद्धो Sk. स्वयंप्रबुद्ध: one who is self enlightened. वरधम्मदेशओ Sk. वरधर्मदेशक: one who is a preacher of an excellent religion.

St. 49. सुरनरससिरविमहियं Sk. सुरनरशशिरविमहितं to one who is respected by sun, moon, men and Gods. बहुविहगुणसयवरसिरिनिलयं Sk. बहुविधगुणशतवरश्रीनिलयं to one who is the abode of the best prosperity and hundreds of various virtues. अणुवमचलियसिवसुहफल्यं Sk. अनुपमाचलितशिवसुखफलं to one who gives incomparable and permanent welfare. सरणं Sk. शरणं resort.

St. 50. केरणुज्जयधम्मपहस्स Sk. करणोद्यतधर्मपथस्य of that path of Religion which is characterised by readiness for action. गुरुकम्ममहोयदिसोसणयं Sk. गुरुकर्ममहोदधिशोपनकं who dries up the big ocean of actions. भयदोग्गमग्गपणासयरं Sk. भयदुर्गतिमार्गप्रणाशकरं, to one who

destroys the way to endless cycle of births in this world. जियमच्छररागमयं Sk. जितमत्सररागमयं to one who has conquered fear, attachment pride etc.

St. 51. निष्किङ्किभो Sk. rt. नि + स्किङ् came out. समावृत्तो Sk. rt. समा + लप् talked.

St. 52. फहिं Sk. कुत्र where यथयो Sk. यास्तव्यः residence. जिनाययजे Sk. जिनायतने in the temple of Jina.

St 53 अहयं Sk. अहम् I. हरिउं Sk. rt. ह having been abducted. मायातुरङ्गेन Sk. मायातुरगेन by a magical horse.

St. 54. संमासियकयचिण्या Sk. संमापितरुनचिनयो the two kings who had shown respect for each other and exchanged good words mutually. सुदासनोऽसु Sk. शुभासनयोः in two auspicious chairs or सुपासनयोः in two easy chairs. पोरपमुदा Sk. प्रीतिप्रमुखा full of love येसम्मसमाः गवादाया Sk. विषम्मसमागतत्वायो the two kings who talked to each other with great confidence.

St. 55. पत्तिपे Sk. पत्ति the king. दुदिया Sk. दुदिता daughter.

St. 56. दिग्गड St. rt. दा may she be given to. अनुगुणा Sk. अनुगुणा befitting. गादग्दि Sk. गादम् गादम् means much. अनुगदिभो Sk. rt. अनु + गद् favoured.

who is the destroyer of the "obstructing actions," death, old age, birth etc. आदरेण Sk. आदरेण with respect.

St. 48 सयंभू Sk. स्वयंभू: Self created. चतुर्मुखो Sk. चतुर्मुखः four-faced God. Brahma. विष्णु St. विष्णुः God Vishnu. तिलोयणो Sk. त्रिलोचनः God Shankara. अनन्तसौख्यामलदेहधारिणो Sk. अनन्तसौख्यामलदेहधारी one who has a body which is stainless, and of unlimited happiness. सयंपबुद्धो Sk. स्वयंप्रबुद्धः one who is self enlightened. वरधम्मदेसथो Sk. वरधर्मदेशकः one who is a preacher of an excellent religion.

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St. 57. एगमणो Sk. एकमना: one with a steady mind.

St. 58. पुणो Sk. पुनः once-more कोउयं Sk. कौतुकं curiosity.

St. 59. धनसमिद्धजनपउरो Sk. धनसमृद्धजनप्रचुरः abounding in men and prosperous. विणासिओ Sk. rt. वि + नश् devastated.

St. 60. पवत्ते Sk. rt. प्र + वृत्. began; commenced. निज्जिया Sk. rt. निर् + जि conquered. रक्खससमाणसत्ता Sk. राक्षससमानसत्त्वाः Strong like the Rakshasas. जिप्पन्ति Sk. rt. जि are conquered.

St. 61. पसाएणं Sk. प्रसादेन by his grace. धनरयणपडिपुण्णो Sk. धनरत्नपरिपूर्णः full of jewels and wealth.

St. 62. उययारस्स Sk. उपकारस्य for the obligation. रुवजोव्वणगुणोहा Sk. रूपयौवनगुणौघा a heap of virtues, youth and beauty. The word ओघ means here that she was extremely virtuous etc. साहियं Sk. rt. कथ् told, narrated. गुह्यं Sk. गुह्यं secret.

St. 63. परमरुद्धा Sk. परं रुष्टाः much excited, exasperated. कज्जाकज्जं Sk. कार्याकार्ये the things that should be done and those that should be avoided. लक्खेसि St. rt. लब्ध् dost see, mark.

St. 64. कीरइ Sk. rt. कृ is done; accomplished. पसवसरिच्छेसु Sk. पशुसदक्षैः by those



that are (weak) like animals. The word पसव is देशो it means a deer and hence we can say पसवसदृशैः by those that are deer-like i. e. extremely weak. हीनसत्तेसु Sk. हीनसत्त्वैः by those who have a low vitality.

St. 65. कायस्स Sk. काकस्य of the crow. सुकुरुक्ष्वे Sk. शुष्कवृक्षे in a tree having leaves and branches dried up. संजोगो Sk. संयोगं contact.

St. 66. परिचयसु Sk. rt. परि + त्यज् please abandon कुसंबंधं Sk. कुसंबंधे bad relations. नेहं Sk स्नेहं affection.

St. 67. व्य Sk. इव like. संपयाद Sk. संपदा by wealth or in wealth. गणना Sk. गणना consideration. पादचारेणं Sk. पादचराणाम् of those that walk on feet.

St. 68. पडिमणिया Sk. rt. प्रति + भण् retorted. निन्दह Sk. rt. निन्द् censure. तित्थयरचकचट्टी Sk. तीर्थंकरः prophet. This title is peculiar to the Jains. The Buddhists have used it in the sense of false teachers. There have been 24 such prophets among the Jains and Mahavira is the last of them.<sup>30</sup>

St. 69. भोचूण Sk. rt. भुज् having enjoyed. इक्ष्वागवंससंभूया Sk. इक्ष्वाकुवंशसंभूताः born in the Ikshvaku race. असुरसुरनमियचलणा Sk. असुरसु-

शनमितचरणाः whose feet have been worshipped by Gods and Demons.

St. 70. गर्भे Sk. गर्भे in the womb. पद्मपुरीष Sk. प्रथमपुरीषा in the first city i. e. Ayodhya.

St. 71. रूचगुणशालिणीं Sk. रूपगुणशालिनीनाम् of those who had virtues and beauty. पञ्चसया Sk. पञ्चशतानि five hundred पद्मरजुवदनं Sk. प्रवर-युवतीनां of the best girls. चत्वारि Sk. चत्वारः four.

St. 72. विक्रमगुणं Sk. विक्रमगुणान् virtues and valour वरकन्या Sk. वरकन्या the best girl.

St. 73. निच्छयं Sk. निश्चयं determination. अस्मि Sk. अस्माकं our गर्व Sk. गर्वं pride. समुज्ज्वलसि Sk. rt. सम् उद् + बह् dost bear (pride).

St. 74. वज्रावर्तं Sk. वज्रावर्त (the bow) which is adamantine like Vajra and circular. कयवखं Sk. कृतवखं which has been protected: कुणइ वसे Sk. वशीकरोति controls. कयत्यो Sk. कृतार्थः one who has fulfilled his conditions.

St. 75. कथो Sk. कथम् how? St. 76. गेज्जिडं Sk. rt. ग्रह् having taken. तुरिया Sk. rt. त्वर् hastened.

St. 77. कओवसोहं Sk. कृतोपशोभं which is adorned. जयसद्गुण्डमङ्गलरवेण Sk. जयशब्दोद्घुष्ट-मङ्गलरवेण with the auspicious sounds consist- ing of the exclmations of Victory.

St. 78. विविहाडहपरिहत्या Sk. विविधायुधपूर्णाः equipped with various weapons. आवासिया Sk.

rt. आ + वस् were accomodated. बाहिरुद्देशे Sk.  
बाहिरुद्देशे on outskirts of the city.

St. 79. खेयखसओ Sk. खेचखसगः one who  
was under the control of the Vidyadharas.  
पण्डमादप्यदप्यउच्छाहो Sk. प्रणष्टमाहात्म्यदर्पास्ताहः  
one whose enthusiasm, pride and greatness  
were belittled (by the Vidyadharas) चिन्तेई Sk.  
rt. चिन्त् contemplates.

St. 80. निवसयासं Sk. वृषसकाशं near the king  
झायसि<sup>21</sup> Sk. rt. ध्ये dost think of महिलां Sk.  
महिलां a woman.

St. 81. विलयं Sk. वनितां woman. मणेण Sk.  
मनसा in the mind.

St. 82. कन्तं Sk. कान्तां to his Queen. अमु-  
णियकज्जा Sk. अज्ञातकार्या one who does not  
know what is to be done.

St. 83. तेण कल्लि Sk. तस्मिन् कल्ये or फाल्ये  
at that time. समथं Sk. समयं condition. परि-  
मुक्को Sk. rt. परि + मुच् set free.

St. 84. काहिइ Sk. rt. कृ will do. होदी Sk.  
rt. भू will be मेण्णं Sk. भेदेन by any other  
means.

St. 85. अघट्ठेण Sk. अघन्येन by my unfor-  
tunate self. घन्दायत्येण Sk. घन्ययस्येन by me  
who - was in the state of a captive. The  
word घन्द, घन्दी are equal to Sk. घन्दिन् and

वन्दो. Hala has used this word thrice in his Saptas'ati. Cf. Dr. Weber's note in his edition.

St. 86. सज्जीवं Sk. सज्यं ready with the bow-string. हिज्जिहि Sk. rt. ह will be taken away. संदेहो Sk. संदेहः doubt.

St. 87. बीस Sk. विंशतिः twenty. अवही Sk. अवधिः limit. नियमा Sk. नियमात् certainly as agreed. नेहिन्ति Sk. rt. नी will lead away. बलाधियारेण Sk. बलाधिकारेण forcibly; with the force of the army.

St. 88. शोकपूरितशरीरा Sk. शोकपूरितशरीरा one who is afflicted with dejection. परिदेविउं Sk. rt. परि + देष् to lament. नयनजलासिक्तयणजुयला Sk. नयनजलासिक्तस्तनयुगला one whose pair of breasts was wet with the shedding of tears.

St. 89. ददवस्त Sk. देवस्य of Fate. अभागधेज्जाप Sk. अभागिन्या by my unfortunate self. बहुदुःखनिलयं Sk. बहुदुःखनिलयं abode of much pain, misery. विणिम्मवियं Sk. rt. वि & निर् + मा was created.

St. 90. धूयं Sk. धृतां daughter. हरिऊण Sk. rt. ह to carry off. उज्जओ Sk. rt. उद् with यम् became ready. अवलम्बणं Sk. अवलम्बनं support.

St. 91. पावकम्मा Sk. पापकर्मिणी one who does sinful acts. गरुययरं Sk. गुरुतरं more painful. विइयं Sk. द्वितीयं another. विहिणा Sk. विधिना by fate.

St. 92. रोयन्ती Sk. rt. रुद् to the crying

Queen. छट्टेहि<sup>22</sup> Sk. मुच् please refrain from (crying). नच्चावेइ Sk. rt. नृत् makes dance. समत्थं Sk. समस्तं all; the whole. पुर्वकृतं Sk. पूर्वकृतं past actions.

St. 93. समन्तओ Sk. समन्ततः around. कय मण्डणाडोवा Sk. कृतमण्डनाटोपा which was very much adorned.

St. 94. सयंवरत्ये Sk. स्वयंवरार्थं for the choice-marriage. पेसिओ Sk. rt. प्रेप् was sent. साण्यपुरी Sk. साकेतपुरी to Saketa.

St. 95. भटचड्यरेण Sk. भटचटकैः with his retinue consisting of the people of various ranks. समणुपत्ते Sk. rt. सम् & अनु & प्र + आप् arrived, reached.

St. 96. संमाणिया Sk. rt. सम् + मन् wel-  
comed, received cordially. पसन्नहृदयेन Sk.  
प्रसन्नहृदयेन by him whose heart was pleased.

St. 97, सव्यालंकारभूसियसरीरा Sk. सर्वालंकार-  
भूषितशरीरा whose bodies were bedecked with  
all sorts of ornaments. रक्ष्यासनेषु Sk. रचिता-  
सनेषु in the seats which were previously  
arranged. परियणसमग्गा Sk. परिजनसमग्राः accom-  
panied by the followers or attendants.

St. 98. धणुभवणे Sk. धनुर्भवने in the palace  
where the bow was kept. नरिन्दवसमे Sk. नरेन्द्र-  
वृषमान् the best Kings. कयमण्डणाडोवे Sk. कृत-

मण्डनाटोपान् who 'had adorned themselves lavishly.

St. 99. कञ्चुई Sk. कञ्चुकी the chamberlain.  
देवकुमारोपमसिरीओ Sk. देवकुमारोपमश्रीकः are  
whose splendour is like that of a divine  
prince.

St. 100. अणुओ Sk. अनुजः younger one.  
समीवे Sk. समीपे near.

St. 101. 102. In these stanzas the names  
of various kings are enumerated. They are,  
हरिवाहनः, मेघप्रभः, चित्ररथः, मन्दिरः, जयः, श्रीकान्तः,  
दुर्मुखः, भानुः, सुभद्रः, बुधः, विशालः, धीरः, अचलः, वन्धु  
वद्रः, शिखी, शूरः

St. 103. विमुद्गकुलसंभवा Sk. विशुद्धकुलसंभवाः  
born of family girl of stainless reputation.  
वरतणू Sk. वरतनो or नु oh lady of, a beautiful  
physique. धनुपरिक्षाए Sk. धनुः परीक्षार्थम् for the  
inspection of the bow.

St. 104. समुल्लयिं St. rt. सम् & उद्+लप्  
was declared. वरणीओ Sk. rt. वृ Chosen.

St. 105. हुकिउं Sk. rt. होक् to approach.  
निम्मज्जिअपरियरावेढा Sk. निर्माजितपरिकरावेष्टिताः who  
had girded up their loins with clean girdles

St. 106. विज्जुच्छडासरिच्छं Sk. विद्युच्छटासदृशं  
like the flashes of lightning भीमोरगमुक्कनोत्तासं  
Sk., भीमोरगमुक्कनिःश्वासं like the exhaling of

the breath of dangerous and venomous serpents.

St. 107. पञ्चाङ्ग St. rt. प्र+छद् having covered. भजन्ति Sk. rt. भज् run away. पट्टिचद्देणं Sk. प्रतिपथा by a wrong way. लङ्घन्ता Sk. rt. लङ्घ् crossing.

St. 108. फुरन्तपन्नयाडोवं Sk. स्फुरत्पन्नगाटोवं the sight in which the serpents were seen to be much excited. कम्पन्ति Sk. rt. कम्प् Shaking. पणट्टवाया Sk. प्रणट्टवाचः who were benumbed. दिशाम्हा Sk. दिशाम्हाः who did not know the direction to go away.

St. 109. पन्नयवायाभिहया Sk. पन्नगवातामिहताः who were over-powered by the furious exhalations of the serpents. घत्तिया Sk. rt. क्षिप् thrown aside. थम्मिया Sk. rt. स्तम्भ stunned.

St. 110. जीवन्तया Sk. rt. जीव् living. दाहामो Sk. rt. दा will give. दीणकविगणं Sk. दीनकृपणेभ्यः to poor and pitiable persons.

St. 111. महिलियासु Sk. महिलाभिः with (our) Queens. रुयाद् Sk. रूपिण्या with the beautiful bride.

112. अउण्णेणं Sk. अपुण्येन by a wretch. मरणहेउं Sk. मरणहेतुं the cause of death.

St. 113. चलन्तकुण्डलमड्डालंकारभूसियसरीरो Sk. चलकुण्डलमुट्टालंकारभूषितशरीरः one whose body was adorned by ornaments, crown and a

shaking ear-ornament. गयवरगामी Sk. गजवरगामी one whose gait is like that of an elephant.

St. 114. निययसहावद्विया Sk. निजस्वभावस्थिता: regained their original nature. परसोमा Sk. परमसौम्या: extremely quiet. विगयजालं Sk. विगत-ज्वालं from which the flashes had disappeared. सहसत्ति Sk. सहसाइति at once.

St. 115. लोहपीठे Sk. लोहपीठे on the iron slab. रयरेणुतमोच्छ्रयं Sk. रजोरेणुतमोच्छ्रयं in which there was darkness around and dust and minute particles. गयणं Sk. गगनं Sky, firmament

St. 116. विवरीयं Sk. विपरीतं in the opposite direction सरियाओ Sk. सरितः rivers. उक्कातडि-च्छडालं Sk. उल्कातडिच्छडालं in which were seen flashes of lightning, and brands of fire. दिसायकं Sk. दिशाचक्रं the directions.

St. 117. निग्वाया Sk. निर्घाताः thundering noises. पणट्ठ तेओ Sk. प्रणष्टतेजाः dim

St. 118. पलयावत्ते Sk. प्रलयावर्ते the time of destruction of the world. जप्प Sk. जगति in the world. विलप्पइ<sup>23</sup> Sk. rt. आ+रोप् bends पच्चक्खं Sk. प्रत्यक्षं in their presence.

St. 119. कुसुमवरवासं Sk. कुसुमवर वर्षे Shower of the best flowers. जंपभाणा Sk. कप्प (जल्प्?) Shouting.



St. 120. अष्फालियं Sk. आस्फालितं dashed on the ground. बरहिणेहि Sk. बहिभिः by the peacocks. नवपाउसमेहसङ्काय Sk. नवप्रावृष्मेघशङ्कया doubting it to be the thunderings that presage the arrival of the rain.

St. 121. खुदिओ St. rt. क्षुभ् agitated. जणनिवहो Sk. जननिवहः the crowd of the spectators that had gathered there पसयच्छी Sk. प्रसृताक्षी a lady with elongated eyes.

St. 122. उल्लसियरोमकुचा Sk. उल्लसितरोमकूपा who experienced feeling of horripilation. सिनेहसंबन्धजणियपरिओसा Sk. स्नेहसंबन्धजनितिपरितोषा one who is satisfied with the mutual relationship conducing to affection or love. लीलाय Sk. लीलया gracefully.

St. 123. ओयारिऊण Sk. rt. अव+तृ having taken down. सुहनिविहो Sk. सुखं निविष्टः sat down with ease. रेहर<sup>24</sup> Sk. rt. राज् appears beautiful. ररसाहीणो Sk. रतिसहितः accompanied by Rati.

St 124. सहरिसेणं Sk. सहर्षेण joyfully. पक्खुभियसमुदनिग्घोसं Sk. प्रक्षुभितसमद्रनिर्घोषं like the terrible sound of an agitated ocean.

St. 125. देन्ति Sk. rt. दा give (in marriage) अटारसपवरकन्नायो Sk. अष्टादशप्रवरकन्याः 18. very good girls.

St. 126. चित्तन्ते Sk. वृत्तान्तः the incident.  
दुग्मणो जाओ Sk. दुर्मनाः जातः was dejected in  
his mind.

St. 127. ददसत्तिकन्तिपडिपुणं Sk. ददशक्तिः  
कान्तिपरिपूर्णं possessing beauty and formida-  
ble strength. सोइइ Sk. rt. शुच् to lament  
पडियुद्धो Sk. प्रतिबुद्धः knowing.

St. 128. गोत्तं Sk. गोत्रं race. दोण्ह Sk. द्वयोः  
of both of us. नवरं Still, however. अञ्भुयकम्मो  
Sk. अद्भुतकर्मा doer of wonderful deeds. परलोय-  
सुकणं Sk. परलोकसुकृतेन by good actions in  
the previous life.

St. 129. पडमदलसरिसनयण St. पद्मदलसदृशनयना  
one whose eyes are like lotus. पडमगम्भसंकासा  
Sk. पद्मगर्भसंकाशा on whose body is as soft as  
the inner portion of a lotus.

St. 130. संव्वकलागमकुसला Sk. सर्वकलागमकुशलः  
who was proficient in all arts. विमणं Sk.  
विमनसं dejected. दइयस्स Sk. दयिताय to her be-  
loved husband. सम्भावं Sk. सद्भावं the inner  
thoughts in the mind of Bharata.

St. 131. मए Sk. मया by me. निव्वेयं Sk.  
निर्वेदं dejection. उवेइ Sk. rt. उप + इ approaches  
i.e. is ( dejected ).

St. 132. अत्थि Sk. rt. अस् there is. भाया  
Sk. भ्राता brother.

St. 133. घोसाविज्जु Sk. rt. घोष् may she be proclaimed. अज्ज Sk. अद्य to-day.

St. 134. वत्ता Sk. वार्ता story, matter. निख-  
सेत्ता Sk. निखशेषम् fully, completely. पडिच्छिया  
Sk. rt. प्रति + ईच्छ् accepted.

St. 135. निवेशं Sk. निवेश home. तहि Sk.  
तस्मिन् there.

St. 136. परिहरिऊण Sk. परि + हृ having left  
off. चरेइ Sk. rt. वृ chooses.

St. 137. अचन्तविसमभावं Sk. अत्यन्तविषमभावं  
extremely complicated nature of actions.  
खलाण Sk. खलानां of bad actions. भज्जाण Sk.  
भार्यया by his wife. विमोहिओ Sk. rt. वि + मुह्  
disillusioned.

St. 138. विलक्खवयणा Sk. विलक्षवदनाः those  
who were looking aghast. पुब्बविदिता Sk. पूर्व-  
विदिता destined. उचणमइ Sk. rt. उप + नम् be-  
comes, gets.

St. 139. परिणीया Sk. rt. परि + नी was  
married. निभोगकरणेणं Sk. नियोगकरणेन it is  
equal to नियोगक्रियया it means by the com-  
mand, charge or appointed task. ( See  
Raghuvamsa ).

St. 140. वीवाहमदुस्सयं Sk. वियाहमहोत्सयं the  
feasts and ceremonies in connection with  
marriages of the princesses. साहणसमग्गा Sk.  
साधनसमग्गाः accompanied by their retinue.

St. 141. बलदम्पिया Sk. बलदम्पिकाः proud of their strength. जणसेविया Sk. जनसेविता served upon by people. विमलकिसिधरा Sk. विमलकीर्तिधराः who have stainless reputation.

Thus ends the chapter no. 28 named, " the Acquisition of the best bow by Rama and Lakshmana " in the Paumachariya.

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# Notes.

Traditional Explanations of Some of the Technical Terms Occuring in the Text.

1 Ch. 27. St. 3. गणाद्विषई Indrabhuti was the head of the eleven direct pupils of Mahavira.

- (i) समणस्स णं भगवओ महावीरस्स एकारस्स गणद्वरा होण्या, तं इंदमूई, अग्गिमूई, वायुमूई, विअत्ते, सोहम्मे, मंडिप्प, मोरियपुत्ते, अक्कंपिप्प, अयलभाण, मेअज्जे, पमासे cf समवायाङ्ग सूत्र ११.
- (ii) एकारस्सवि गणद्वरे etc. com. अनुत्तरं ज्ञानदर्शनादि धर्मगणं धारयन्तीति गणधराः cf श्रीमद्भगवद्गीतावश्यकसूत्रनिर्युक्ति and मलयगिरिकृत विवरण thereon.
- (iii) एकारस्स उ गणद्वरा वीरजिणिदस्स etc. श्री भद्रबाहु कृतावश्यकसूत्रनिर्युक्ति. २९१. com. गणधरास्तु मूलसूत्र कर्तारः ।

2 Ch. 27. St. 12.

- (i) सेवन्ते-उपासन्ते धमणान् ये ते उपासकाः-आवकाः cf अमयदेवकृतटीका on समवायाङ्ग सूत्र ११.
- (ii) धाम्यतोति धमणः । धाम्यतोति-तपस्यतोति-प्रव्रज्यादिषसादारम्य सकलसावधयोगविरतौ गुरुरपदेशादृशनादि यथाशक्त्याऽऽप्राणोपरमात्तपश्चरतीति, उक्तं च यः समः सर्वभूतेषु व्रसेषु स्यावरेषु च । तपश्चरति शुद्धात्मा धमणोऽसौ प्रकीर्तितः ॥

8 Ch. 28. St. 48.

- (i) स्वयंभू । स्वयंभूः स्वयमात्मनैव परोपदेशनिरपेक्षतया-  
द्यगततत्त्वो भवतीति स्वयंभूः । cf. मल्लीपेणकृतस्या-  
द्वादमध्वरी on अन्ययोगव्ययच्छेदिकाद्वात्रिशिका St. 1.
- (ii) स्वयंप्रयुद्धो । स्वयंप्रयुद्धः—स्वयंसम्युद्धः । स्वयम्—  
आत्मनैव नान्योपदेशतः सम्यग्युद्धो हेयोपादेयवस्तुतत्वं  
विदितवानिति स्वयंसम्युद्धः । cf. अभयदेवकृतटीका  
on समवायसूत्र १

Mahavira is also praised, in the Jaina  
Scriptures, in the same strain. See.

समवायसूत्र १. शाताधर्मकथा १. उपासकदशा ७.

9 Ch. 28. St. 68.

तीर्थतेऽनेनेति तीर्थं; तीर्थं कुर्वन्तीति तीर्थकराः; cf.

मलयगिरिकृतचिवरण on श्रीमद्भगवद्गीतावश्यक-  
सूत्रनिर्युक्ति.

THE END.

# Translation.

## Chapter 27.

N. B.—The Verbs in the historical present tense are translated as those in the past tense and the speeches are reproduced, as they are, in the direct form, to facilitate the clear understanding of the text.

Then the king of the Magadha country, with his mind wonderstruck and attention undivided, asked the Muni, after having offered due salutations :—"Please narrate to me the story of Rama. What greatness did Janaka, the best among kings, see in Ramā that he betrothed the beautiful, virtuous and youthful Sita to him?" (1. 2.) Then the head of the Ganadharas replied :—"Oh king Shrenika listen to the [narration of the brave] deed, for which, king Janaka betrothed his daughter Sita to Rama (3). There were many countries, full of cities and collections of villages, to the north of the mountain Kailasa and to the south of the mountain Vaitadhya. (4). There was one country, named, Ardhabarbara, barbarous and inhabited by Mechebhas who were self-indulgent and morally bankrupts. (5). There in the city, named, Mukuramala, teem-

ing with the Mlechchhas, ruled a king, named, Ayaranga, possessing formidable strength like Yama (6). There were other countries, named, Kamboja, Shuka, Kapota etc, inhabited by the Shabaras. The kings who ruled there were the sons of Ayaranga. (7). Once upon a time, the Barbara king, fully equipped with the army of the Kiratas, started to devastate the kingdom of Janaka. (8). King Janaka, having heard of the devastation of his kinndom at the hands of the Anaryas, sent a messenger, fleet of foot, to king Dasharatha. (9). Having gone to Dasharatha and having paid him due respect, the messenger told him all about the invasion of the Mlechchhas, the devastation of the country and whatever else that he was directed to narrate. (10). The messenger told him:—"Oh king! Janaka, loving his people, after paying due respect, humbly informs you thus:—"My country is devastated by the army of Ardhabarbara; many laymen and saints are killed; temples dedicated to Jina are demolished; hence oh Lord, hasten without loss of time for defence." (11. 12). When this was told to him, he—the bull among Kings i.e. the best of the kings, having called Rama, began to give away his



The two Princes, having bowed down to their father, accompanied by a large army and in whose honour there were shouts of victory and musical instruments were played upon, started from their capital. (21). Then there was a distance of two yojanas between the two armies; the one of the sons of Janaka which had gone before [ and the other of Rama ]. (22). The brave soldiers on the side of Janaka, unable to endure the victorious sounds of the enemy, tried to break through the ranks of the enemy, like the sun that penetrates through a host of clouds. (23). The battle of the Mlechchhas and the Aryas was quite sanguinary; there were flashes of light due to the hard clashing of the lines of weapons of soldiers on both the sides. (24) Kanaka was surrounded by the Mlechchhas who were dark like thick darkness; [ at that time ] Janaka proceeded further with the army of his subordinate princes. (25). Then Janaka was surrounded often by the soldiers of the enemy who were scattered, just as the sun is often times covered up by a collection of clouds (26). At that time, Rama accompanied by Lakshmana and equipped with a large army, suddenly arrived near the army of the

Mlechchhas. (27). Having consoled Janaka, Rama completely killed that large number of the soldiers of the enemy, just as an elephant would demolish clusters of lotuses in a lake. (28). At that time Lakshmana also showered his arrows on the Anarya soldiers, just as a cloud raining in torrents, in Autumn, on the surface of the sea. (29). In the battle the army of the enemy, being excited by the cruel onslaughts, began to flee away; at that time Lakshmana dogged their steps with his army. (30). Having seen his army routed and defeated by Lakshmana, Ayaranga himself with his soldiers, became ready for battle. (31). In the army some were black like collyrium, others of the hue of the feathers of a parrot; some having the colour of copper, dwarfs and flat-nosed (32). Their dress consisted of the bark and leaves; their bodies were adorned with ornaments—the girdles wherein were set jewels; they had besmeared their bodies with red colour; they had adorned themselves with flowers (33). Accompanied by such soldiers, king Ayaranga, puffed up with hauteur and pride, stood against Lakshmana in battle (34). The Mlechchha soldiers with emblems of elephant and bull and lion, holding in their hands arrows, Shakti, sharp spears and other

weapons, fought in the battle agitating the whole army of the Aryas (35). The King Ayaranga smashed the bow of Lakshmana into two pieces and broke his chariot immediately just when the latter was taking up his another weapon (36). Having seen Lakshmana, without his chariot, Rama himself got up and began to kill the army of the enemy with hundreds of weapons like Mudgara, Chakra, Shakti, and arrows. Ayaranga being attacked fiercely by Rama fled away looking all round (37). Having massacred and obstructed the army in the battle, Rama who obstructed the way, was made to return by Lakshmana (38). There was great joy; the land was set free from all danger and was re-inhabited. Rama was given a send off; Rama who had earned fame, then, started for his capital (40). Having seen Rama—the quintessence of manliness, King Janaka, who was satisfied, betrothed his daughter Sita to him (41). Thus a man who has done good deeds formerly, obtains fame in the battlefield. He becomes famous in the world; his power in the world is unstained like that of Rama (42).

Thus ends in the Paumachariya, the Uddesha no. 27, named, “ the Commemoration of the Defeat of the Mlecchhas. ”

## Chapter 28.

Once upon a time, Narada, who was wandering on the earth, heard about Sita the beautiful wife of Rama and actually saw her (1). Then having flown across the sky and going to Mithila, Narada who was very eager to have a glimpse of the beautiful maiden, resorted to the palace of Sita (2). On seeing Narada, resplendent with his coronet and long tuft of hair, and entering the palace, Sita hid herself in the inner most parts of the palace, her limbs being trembling due to fear (3). Narada, who was following her, was obstructed on his way by the female-doorkeepers; when he quarreled with them, he was caught hold of by the servants of the king (4). When people raised a hue and cry to belabour him with blows of the fists, Narada, who was dejected due to fear, disappeared by flying off (5). He eased himself on the mount Kailasa and there began to think:—"I will drown that haughty and proud girl in the ocean of troubles and miseries (6). Having concocted this plot in his mind, he went to the city, named, Rathanupura. There in the sylvan abode, he drew a picture of Sita on a slab (7).

At that time King Chandragati accompanied by Prince Bhamandala, came out of the city, for a sport in that garden (8). Having seen the picture drawn on the slab, in the sylvan abode, Bhamandala suddenly became dejected (9). He heaved deep sighs, bewailed and raved anything and everything; He being overpowered with anxiety did not sleep even by day and at night (10). He, thinking of one thing only, grew thin in his various limbs; he did not like food, bath and garlands of very fragrant flowers (11). Having seen the prince experiencing love-lorn condition, Narada going to him and after full confidence appeared before him (12). Bhamandala saw him and getting up in reverence paid his respects to him and made him sit on the seat offered by him; Narada then was spoken to by him:—"Oh Muni ! Kindly hear me. Somebody has drawn a picture, in the garden, of a beautiful maiden. If you know the real truth, please tell me the parentage of that a girl " (13, 14). When he was thus asked, Narada spoke in eulogising terms:—"There is a King in Mithila, named, Janaka son of Indraketu. The name of his Queen is Videha. Her daughter—youthful, virtuous, beautiful and

excelling other girls—is wellknown by the name Sita (16). Or why are you simply satisfied with seeing the figure in the picture? Who is able to delineate her charming and graceful physical movements? ” (17). Having said this Narada went away quickly to the place he liked and Bhamandala passed his days [ anxiously ] being wounded by arrows of Cupid (18). [ He determined ]. “ If I do not get that girl,—the best among girls—within a few days, it is clear that I will not live; I am bitten by the serpent in the form of Cupid ” (19). Having known that Bhamandala was maddened by the beauty of Sita, King Chandragati accompanied by his Queen, approached him (20). King Chandragati spoke:—“ Oh my dear Prince ! do not be sorry; Having gone there, I will take the girl in marriage for you,—the girl who has obtained a soft corner in your heart ” (21) Having consoled the Prince, Chandragati spoke to his Queen:—‘ How will this relation between Vidyadharas and men come about ? It is not fit on our part to go to the abode of those that move on earth; in case they do not give her in marriage [ to the Prince ], how shall we be able to show our face in

the public or it will result in our shame-facedness. Therefore, oh Queen ! I am devising some plan, very soon, whereby I can bring the father of that girl, here, without myself stirring out " (22, 23, 24). Having called Chapalagati, the King told him secretly all about the mental anxieties of Bhamandala (25). By the order of his Lord, he went quickly to Mithila and there taking the form of a horse, roamed about, troubling the people (26). Having seen the haughty horse in the heart of the city, the King ordered " Catch hold of this big horse, not seen before, by us " (27). At the command of the King, the grooms caught hold of the horse and placed him in the stable, after besmearing and adorning the body with the auspicious vermillion powder (28). There he stayed for one month; then there come to the King, quickly, a man tormented by the strength of a very good elephant. He spoke:—" Oh Lord ! Just hear me; I have seen an elephant which is like Airavata in battle; you please see that the haughty elephant is caught hold of, immediately " (29, 30). When he had said this, the King, mounting an elephant, started. He arrived at the proper place and saw the proud ele-

lost in his mystic communion with Bhagavan Adikara; then regaining his proper mood, he, full of devotion, began to say his auspicious prayers (40). Then having finished the worship, Janaka, with his mind wonderstruck, sat there. Chapalagati having left off the form of the horse, went to the city (41). Having bowed down to the feet of his Lord, he spoke:—"Oh Lord! King Janaka has been abducted by me; I have placed him in the centre of the garden, near the temple of Jina." (42). Having heard that Janaka had come, the king of the Vidyadharas who was pleased, took all the requisites for worship and soon went to the temple of Jina. (43). He was observed by Janaka as sitting in a celestial vehicle and surrounded by brave soldiers; he knew that some Vidyadhara-King had come there. (44) Not knowing the intention and nature of the King, Janaka sat in another sit; while he was sitting there, Chandragati finished his prayers and worship (45). Having said the auspicious prayers and having done the worship consisting of twelve different forms, and taking up the Veena, he began to sing the virtues of Jina (46). "Bow down, always with respect, to Rishabha-Jinendra, who was bathed



on the mountain top, by the masters of the heaven; and in whose honour auspicious shouts are raised by Yakshas, Siddhas, Kinnaras; who is destroyer of the Ghati Karmas, death, old age and birth. You are the self-taught, the God with four faces, Vishnu, Jina, Shankara; You possess a physique which is unstained and of eternal happiness; You are self-enlightened, the preacher of the best religion. Bow to that God, worshipped alike by the sun, moon, men and Gods; a bow to Him who is the abode of Shree and many and varied virtues. Oh Jina, You who are of a faultless character and giver of incomparable and eternal happiness, are my sheet anchor. Bow down to Rishabha who has conquered pride and attachment, who is the destroyer of the way to the miserable cycle of births, who is the preacher of the religion which insists upon the activity of the senses; who dries up the big ocean of Karmas" (47-50) When the king was thus singing, Janaka suddenly got up from his place of hiding; Chandragati saw him and talked to him. (51). He spoke to him :—"Please tell me, clearly, who you are; where do you live; and for what reason you are sitting here in the temple of Jina!"

“I am king Janaka, of Mithila, son of Indraketu; a magic-horse has abducted and fetched me here.” (53). Then two kings after exchange of due courtesies sat in easy-chairs and talked confidently with each other with great pleasure (54). Having known him to be king Janaka, Chandragati said:—“Oh Janaka please hear. I have heard before that you have got a Princess who is a virgin as yet. Let she be given in marriage to my Prince Bhamandala, for whom she is quite fit. Oh Janaka it is true that now we are on very intimate terms ” (55, 56). Then he replied:—“Oh Lord of the Khecharas please listen to me with attention. I have betrothed her to Rama the son of King Dasharatha ” (57). Again Chandragati said:—“I am very inquisitive about the reason for which you betrothed her to the son of Dasharatha ” (58). Janaka replied:—“My country—Mithila and the province round about, which abounds in many people and wealth, was made desolate by the Mlechchhas—the Ardhabarbaras. In the battle those enemies, strong like Rakshashas and invincible even by the Gods, were severely defeated by Rama. My country which became free from danger by

Rama's grace, was re-inhabited by people and once more abounded in wealth, jewels etc. I have given that girl—who is the abode of beauty, youth and virtues, to Rama, in return of that obligation. I have clearly laid bare this secret before you " (59-62). Having heard these words, the Vidyadharas who became much excited, spoke:—" Oh Janaka you do not clearly distinguish between that which ought to be done and that which should be avoided. What can the Mlechchhas, who have very little strength, and who are weak like deer, do anything? Valrous soldiers do not add anything to their fame by defeating them. The crow delights in sitting on the branch of a dried up tree, an young child takes delight in a fruit. Thus the weak person likes the company of the weak. Oh Janaka! please let go your relation with the people on the earth; please enter into relation, which would conduce to lasting love, with the Vidyadharas. The brave king Chandragati is the Lord of the Khecharas and is like God in wealth. Please give your daughter to him—(his son); what is the value of the people who move on earth? " (63-67) Janaka replied:—"Why do you censure the people of earth? There are born the Tirthakaras,

Chakravartis, Haladharas and others. They whose feet are worshipped by Asuras, have obtained the final and everlasting happiness after being born in the Ikshvaku race and having enjoyed their span of life in this Bharatavarsha. In that great race King Dasharatha, the son of Anaranna, was born from womb of Sumangala. He was born in that first city (Ayodhya) and was called king Dasharatha by name. He has 500 wives who are very young and who possess beauty and virtues. He has four sons Padma and others—possessing great strength. I have betrothed my beautiful daughter to Rama after seeing his valour and considering his great obligation " (68-72). The Vidyardharas spoke:—" Oh Janaka, you hear our final determination. You clearly make much of the prowess of Rama. If Rama bend and perfectly control the bow, preserved and protected by Gods, in the assembly of Kings, let him ( when he has fulfilled the deed ) take Sita as his wife. How can he take her in marriage, if he is not able to control and bend it, before the kings ? " (73-75) Then the brave Khecharas having taken the bow and Janaka with them, went to Mithila; Chandragati went to his capital (76). Janaka who

was surrounded by many people, entered his own palace, which was adorned; and when auspicious music was played upon and sounds of victory were proclaimed. (77). Then king Janaka who was under the control of the Khechharas, and whose zeal pride and greatness were shattered, began to think after heaving heavy sighs. (79). Then his Queen Videha, accompanied by other great ladies, went to the King. She sat there and spoke "Oh Lord! are you thinking of another lady? Or please tell me the name of that other lady of whom you are thinking. I will at once bring her. Please do not be sorry for that." (80-81). When he was thus spoken to, by, his Queen, he said to her:—"You do not know the real point at issue; please hear the reason of my anxiety. The other day, I was taken to Mt Vaitadhya by the magic-horse. I have been then let loose from that place, by the Lord of the Vidyadharas after making one condition. Rama will be able to take Sita in marriage only if he will be able to control and bend that excellent bow; it would not be possible for him to marry her by any other means. I who was then a captive, and hence unfortunate, accepted all that. The

Vidyadharas have brought the bow, here, outside the city. It is beyond doubt that the Vidyadharas will abduct Sita, in case Rama is not able to properly and successfully string that big bow. I, who, am unfortunate, have fixed the limit of 20 days. After that, certainly, they will take her away by the force of their army." (82-87) Having heard this piece of news, Vaidehi who was very much pained and whose pair of breasts were wet with tears from her eyes, began to lament. 88. "Oh Lord what have I, an unfortunate one, done to Fate, that this body—the mine of multifarious miseries—has been brought into existence? God who was apparently not pleased with my son is now ready to take away from me my daughter. This girl will not be the recipient of my affections. God creates another much great misery for me, before I—a sinner—reach the end of the first one." (89-91) The King spoke to his Queen who was shedding tears:—"Oh auspicious and fortunate Queen! enough of these lamentations. The deeds, done in previous birth, controls (lit makes dance) the whole world." (92) Having thus consoled his Queen, Janaka got prepared a ground-round about the bow—spacious, adorned

and decorated. (93) All the kings were invited to the Svayamvara. Immediately a messenger was despatched to Ayodhya, to invite Rama. (94) Having heard the words of the messenger, Rama with his big retinue consisting of Bhatas and Chatakaras, and accompanied by Lakshmana, Bharata and others, reached Mithila (95) All the kings, together with those Vidyadharas who knew Maya, went to Mithila. Janaka who who was pleased at heart received them very cordially. (96) The Vidyadharas and men, who had adorned their bodies with ornaments, occupied the seats which were specially made for the occasion; with their attendants near them. (97) Then Sita who was sitting in the apartment where the bow was kept, and surrounded by 700 young girls, observed the great kings who made a display of their ornamentation. (98). Then the attendant began to introduce:—"Oh young princess! that is the beautiful Rama—the son of king Dasharatha; he has the splendour like that of a Prince of Gods. Near him, is Lakshmana, possessing strong arms and is younger than Rama. The other two Bharata and Shatrughna are also great Princes. Oh Princess? look at the high minded

the events and Chandragati was dejected in his mind. (126) On seeing Rama endowed with great strength and beauty, Bharata began to feel himself miserable, knowing it at that very moment. (127) "The race and father are one of both of us; however he performs wonderful deeds, due to his having done good deeds in the past life. It is by his Destiny that this lady-delicate like the inner portion of a lotus, possessing a beautiful face like a lotus, having eyes like lotuses; has been his (Rama's) wife." (129) Sita, who was very clever in all the arts, on seeing that Bharata-the son of Kaikeyi was dejected, told her dear husband-Rama-the truth regarding Bharata. (130) "Oh dear husband! I have come to know definitely the dejection in the mind of Bharata! So take some measures before he becomes wholly dejected. King Janaka has a brother, named, Kanaka, here in Mithila. He has a beautiful daughter named Subhadra, born of Suprabha. Let it be proclaimed in the assembly of the Kings that she would choose her husband; let this be done to day, before Bharata feels himself much disappointed and dejected." (131-133) When this was told, Dasharatha told it fully to Kanaka and he accepted the offer. (134).



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There, Kanaka, invited all the king; those who had returned, came to the same place again. (135). When they had accordingly occupied their seats Subhadra the daughter of Kanaka came there and leaving aside other great kings, chose Bharata. (136). Indrabhuti said:—"Oh Shrenika look at the crooked nature of the bad actions. Bharata knew it before and then was infatuated by his wife! (137). All the kings who looked aghast, talked to each other. "A person would surely get that wife who is destined before hand for him" (138). Then Rama married Sita in great pomp. Bharata also by the same stroke of Destiny married the daughter of Kanaka (139). All the Kings after enjoying the festivals in connection with the marriages reached their capitals with their retinues (140). The sons of King Dasharatha, of unstained fame and best among men, proud of their strength, looked after by their attendants, and accompanied by their wives, entered Suko-shala (141).

Thus ends ch. 28, named, the Acquisition of the best bow, by Rama and Lakshmana in the Paumachariya.